New York Mirror

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At the Theatres.



Mr. Wallack's company received a most enthusiastic welcome back after their long absence from town, at the People's Theatre, on Monday evening. Every seat was filled and there were dozens of patient standees. It was an essentially East-side audience, and yet the actors of our most fashionable place of amusement and the play of Moths, in which they appeared, were never better appreciated. As the leading members of the organization came on the scene they were greeted with warmth. The dramatization of Ouida's hot-house romance has already been reviewed in these columns at length. It is not an especially consistent or truthful work, but it is pitched on an intense key and the plot is unfolded with elements of a lurid character and dialogue that is in keeping with the theme.

Rose Coghlan still plays Vera admirably. The simplicity and sincerity of the young girl in the earlier acts were charming, while her powerful emotional acting later on engaged the closest attention of the spectators and frequently called forth applause. Sadie Martinot was seen for the first time as the American girl, Pathia Leach. This delightful comedienne invested the part with the charm of her own personality, and softened the coarse exaggeration of the character to such a degree that it was comparatively unnoticed. Miss Martinot is one of the most winning, graceful and clever actresses of comedy parts before the public. She gives promise of achieving high distinction, because her work is progressive—each role she assumes shows her in a more and more favorable light. Mr. Tearle was rather circumscribed in the lugubrious Correze. There is in this actor's performances a lack of variety. He is always Mr. Tearle, and, as Mr. Tearle is not an especially interesting personage, the iteration becomes monotonous. However, in Moths he has a somewhat ungrateful part. The brutal and bristly Russian husband, as pictured by Gerald Eyre, is a faithful realization of Ouida's original. The rest of the company acquitted themselves efficiently. The play was nicely mounted. Next Monday the Wallack company will be succeeded by Barney Campbell's combination in The Galley Slave.

* * *

Quite a huge house saw Shipped by the Light of the Moon at the Fourteenth Street Theatre on Monday night. The piece, if it seems more nonsensical with riper acquaintance, is at the same time funnier. Both Harrison and Gourlay are comic geniuses, and Shipped affords them full license for the display of their eccentricities and humorous talents. The purposing but hilarious adventures of the hotel clerks, Crackle and Dingle, were watched with unflagging interest, and there was an almost continuous accompaniment of vociferous mirth. Not the least funny feature of the entertainment is the Milesian policeman of Ed Morris. Annie Wood is excellent as the blatant Mrs. Dingle, and Frank Pulham is well served by Charles Sutton. Emma Schultz who does the soubrette, Susan, sings and dances fairly, but, if it be permissible to apply that expression to a lady, her manner is a trifle "too fresh." She succeeds in imitating Louis Harrison's curious pronunciation very closely, but, like most imitations, it's flat. More than ordinary care is exercised in casting the piece, both scenes being well painted. Shipped will remain the attraction here for three weeks, and then Fanny Davenport will begin an engagement as Fedora—the greatest success ever achieved on the boards of this theatre.

* * *

Oliver Doud Byron in Across the Continent drew a crowd to the Grand Opera House on Monday. Mr. Byron awakened enthusiasm among his admirers as Joe Ferris, and the sensational episodes of the play were evidently relished. In the second act Dickie Dolaro sang some Tyrolean songs nicely, and some other specialties were introduced to the great satisfaction of those in front. Next week at this theatre the Orpheus and Eurydice troupe will be seen.

* * *

The Seven Ravens at Niblo's has "showed" opposition, and it is now the only version of Andersen's fairy tale to be seen in the Metropolis. Poole and Gilmore triumphantly and truthfully proclaim it "the survival of the fittest." This is the last week of the clown baby elephant which is astounding observers with his remarkably sagacious tricks.

* * *

The Artist's Daughter is not coining money at the Union Square—in fact it has been doing the reverse. Messrs. Shook and Collier very wisely have determined to shelve the play and put up French Flats on Monday next. The production has cost them a large sum, the scenery alone representing a small fortune; but there is no use in throwing good dollars after bad and they exhibit sound judgment in recognizing the fact in season. French Flats will have the benefit of a capital cast and there is reason to expect it will repeat the success with which it met formerly at this house.

* * *

Called Back comes off the stage of the Fifth Avenue Saturday night, and next week Eric Hayley's comedy company, comprising some capable actors, will be seen there in The Colonel. The æsthetic craze has died out, but Mr. Bernard's satire, based on The Serious Family, is in itself amusing, and the management hope it will meet with a more cordial reception than was extended it a few seasons ago at the old Park Theatre.

* * *

Political parades only serve to advertise Investigation at the Theatre Comique which is a timely shirt at the devious workings of the political "machine." The houses are steadily large and the piece may confidently be counted upon to run for a long time yet.

* * *

The Dalys at Tony Pastor's are doing a paying business with Vacation, which is proving one of the chief specialty successes of the Fall season. The engagement cannot be extended beyond Saturday night, however, as next week Tony Pastor returns to the home establishment with his own company of variety artists.

* * *

The Madison Square Theatre is filled every night with a roaring audience and seats for The Private Secretary are booked a long way ahead. Of all farcical comedies this one is the funniest, and a better company to interpret it could not be gathered. It is the opinion of many people returned from abroad who have seen the London production that the Madison Square performance is much the better of the two.

* * *

A Play—A Plot at the Third Avenue Theatre is finishing its second week. Although the receipts have not been encouraging, Manager Rankin appears to have faith in the piece, and he is determined to test it accordingly. The cast representing it contains a number of very talented people.

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Nita's First will run another week at Wallack's, and then London Assurance will be revived with a cast embracing some of the Nita's First people and a few of the regular Wallack organization. By this arrangement the regular season at the house opens two weeks earlier than was originally intended. In London Assurance Mr. Wallack will give his inimitable impersonation of Dazzle. Sophie Eyre will probably make her metropolitan debut as Lady Gay. Mr. Lethecourt will be the Charles Courdy, Mr. Gilbert the Sir Harcourt, Mr. Howson the Dolly and Mr. Denny the Meddle.

* * *

The San Francisco Minstrels are doing a poor business at the New Park Theatre. Next Monday the newly organized Nervous company will be heard in The Grand Duchess. Somewhat extensive preparations in the way of dresses have been made for this event.

* * *

Adonis continues to make business lively at the Bijou Opera House. Mr. Dixey has lately added one or two new specialties to his inimitable performance which tend to make it more varied than before and display the versatility of the burlesque star in a more emphatic light. From present indications we judge there will be no need of a change of bill at the Bijou before the Christmas holidays.

The Musical Mirror.



The Milan Opera company made its first appearance in New York on Tuesday at the Star Theatre and scored an instantaneous success. There was a large audience present, which demonstrated its satisfaction with the manner in which the new-comers presented Aida by enthusiastic plaudits. The Milan troupe was a genuine surprise, for people had not in advance been led to expect great things of it, and nobody supposed that at cheap prices grand opera could be given in really good style.

The principals are all efficient; the chorus, although not large, is well drilled; the band is admirably conducted; the dressing and scenery are adequate for all ordinary purposes. Indeed, it is in this general evenness and excellence that the strength of the company lies. We are so used to operatic representations which include one or two great singers and any number of poor ones that the admirable ensemble of this party is a revelation to our public. In Milan, Naples, Florence and other Italian centres of art there are located troupes of this character; but of late years we have had operatic stars surrounded by inferior satellites. There is as much difference between the performances to which "Colonel" Mapleson invites us and that of Tuesday night as there is between the raw acting of a combination supporting a star and the finished work of the artists of Wallack's Theatre or some other stock theatre.

The prima donna of the Milan troupe, Signora Damerini, is a not unprepossessing woman, with a voice of great strength and compass. She is, besides, an actress of much power. Her performance of Aida was replete with passionate intensity, and her singing evoked applause and vociferous "bravas!" Signora Mestress, the contralto of the company, appeared as Amneris. Her voice is rather worn, but her method is excellent, and she proved a valuable aid in the ensembles. The triumph of the night was scored by Francesco Giannini, as Radames. He is unquestionably the best tenor we have heard since Campanini was in his prime. The audience recognized the merit of the artist in the first act, and his progress through the opera was attended with the most gratifying responses. Signori Wilmant, Serbolini and Bologni in the minor roles were very acceptable.

The chorus was numerous enough to suit the size of the theatre. The band was magnificently conducted by the Cavaliere Legheder. Bonfanti, as charming and graceful as when she first tripped before our public, led the ballet. The scenery was fairly good. Altogether, the performance was decidedly more enjoyable than many representations of the same opera that we have seen at the higher-priced and more pretentious Academy.

Last night Il Trovatore was sung. For Friday evening, Rigoletto is set down, and at the matinee Faust will be given. The programme for next week includes Ernani, Norma, Il Guarany, Lucia, and a repetition of Aida.

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The concert Sunday night at the Casino was liberally patronized. Belle Cole and Herr Wilhelm Junck were the vocalists, and Ovide Musin, the favorite violinist, appeared for the first time this season. The orchestra played a number of popular selections with its customary ability. The Beggar Student is doing fairly here. It will fill out very well until Nell Gwynne is ready for production just after the elections.

* * *

A most enjoyable programme is offered at Koster and Bial's Concert Hall this week. Aside from the operatic selections given under Jesse Williams' direction, Josie Marshall gives her magnetic exhibition, Frank Bell talks on the tariff and other pertinent topics, and Wainratta does his marvellous feats on the wire.

London Gossip

LONDON, Oct. 11.

Last Winter Augustus Harris got up a novel advertisement by inviting the children of poor clergymen to witness his pantomime. There was, in fact, at Old Drury a professional matinee of the olive branches of all the clergymen the manager could muster. It followed that crowds of secular folk flocked thither, and much advertising was thus done, as Mrs. Malaprop would say, "free gratis for nothing." On the whole, however, it was not such a very outrageous proceeding, for a pantomime is innocent enough, surely, and the youngsters enjoyed the treat. But for capping the climax of absurdity, commend me to the letter which it has somehow been managed to have addressed to Mr. H. A. Jones, by the incumbent of St. Clement Danes, on his new play, Saints and Sinners. It seems the enterprising Jones, with a sharp eye to business and a free advertisement, sent the Rector a complimentary admission to the Vaudeville Theatre, on which the parson wrote a letter in which he said lots of goody-goody things. He had heard it was not only irreverent, but blasphemous; so he watched it very closely." He concludes it is in every particular true to life; but ingenuously adds that "it may require a clergyman to realize its scenes." Therefore clergymen ought to see Saints and Sinners. Here he throws in a little flattery at Thorne for his acting. Then he thinks everybody should see the play for its moral force in all bodies in authority, and after much buncombe concludes with a wish that they may "long continue in the good work," or words to that effect. Now I have no wish to speak in terms of disrespect to our reverend friend; but I would mildly suggest three points: First of all, this clerical advertising is as cheap and nauseating as it is ridiculous. Secondly, that clergymen who seldom attend theatres are easily pleased in that they have not an educated dramatic taste; hence are incompetent to pass sound criticism. And last of all, is the object of the play in the mind of the average theatre-goer best obtained when it instructs, *a la* pulpit, or when it amuses?

J. L. Toole is away up North, yet he is as popular there as he is round about Charing Cross. Last Friday he presided in Newcastle at the opening of a Bohemian Club. Tuesday the Edinburgh Pen and Pencil Club entertained him at dinner. Next Wednesday he is to dine with a Glasgow club of the same name, and on the following Friday he will be one of the guests at the opening luncheon of the Scottish Water-Color Society. Who does not remember Toole, whose humor was mainly vented on grim and stern Britain for American taste years ago. People liked him immensely, else not at all, and then, as now, he resembled in his effect on people of his audience the little girl of the nursery rhyme, who, when she was good, she was very, very good, and when she was bad she was horrid.

"Horrid! Do you mean Covent Garden concerts by that epithet?" asks a precise damsel of the West End, whose mamma tells her these concerts are no longer "good form," because so many ill-assorted females flock there. "Not at all, Miss Prettiman. The concerts, like music-halls, are good in their way, and now that clerical authority is the fashion I beg to remind you that there is a time to laugh and a time to cry," saith the preacher. Freeman Thomas now has on Saturday nights the added attraction of the splendid band of the Royal Artillery to begin the concerts with their music at six o'clock, and later on the Coldstream Guards follow, keeping up the entertainment until 11:30, and all for one small English shilling. On the stroke of six the crowd at the door is as dense as possible, and presently they surge and sway indoors like the waves of a great unruly sea. At the coming grand oratorios Nilsson, Trebelli, Sims Reeves and Santley are to sing. The Covent Garden concerts have for many summers been a London feature, because one could hear good music cheap, which is what the masses want. But this Summer the concerts at one time seemed to go down socially. It was no longer the "proper caper" to be seen there. But now they take a lofty ground once more.

The Pavilion, in Piccadilly, is called "the Pav," for short. Here Mrs. Gomm-Weldon is the attraction *par excellence*. She is certainly a good singer and dresses with quiet elegance. By the way, music-hall singing is a profitable avenue in which to earn one's living. If a person has a good voice and a "touching" way, he or she can sing at three or four halls each night, thus earning from thirty to forty pounds a week. Emily Soldene had during her last music-hall engagements fifteen pounds, or seventy-five dollars, a night, which, by the way, she insisted on receiving each night when her work was done. Four hundred and fifty dollars a week is a pretty snug income, especially in London. Emily Soldene needed money, and she wisely took it, and no one thought any the less of her for it, either. My opinion is that if the army of ambitious damsels who aspire to concert ballad-singing, and who are too often unlucky in spite of musical ability, would turn to the more lucrative and practicable stage of the better class music hall, they would be richer in purse as well as in contentment.

Music hall suggests Leicester Square and the recently much discussed Alhambra. At last it has been licensed as a music-hall. The late Beaconsfield's Solicitor-General opposed the license. This was in behalf of the police. The place has never been lucky since Manager Howard Paul ceased to control its destinies as a theatre. It is a very handsome building, and as a swell music-hall, with a graduated scale of prices, will run the other halls a close race for popularity.

At the Princesses' Theatre, almost as the ink dries on my pen, Hamlet, with his inky cloak, will be treading the boards in the handsome person of Mr. Wilson Barrett. This gentleman originally contemplated several rather startling innovations, the most important being the omission of an ocular ghost. We were to hear the ghost but not see him. However, he has wisely abandoned this fancy. In his company are five members who have played Hamlet at some stage of their careers, and one member who has played every part in the piece at different periods, save Hamlet himself. There could not have chanced a more fortunate body of self-constituted stage prompters. It was generally voted a success in advance.

I've been lately reading of Mr. Cruikshank's life, and notably some of his early impressions when seeing Hamlet and other Shakespearean roles. Dear Dunston Kirke Cruikshank, what an incomparable artist he is, to be sure, and to think he was born here in London, in Longacre, and played as a stripling in Farnham, a town in Surrey, and only forty miles off, at a rude little tavern theatre within sight of the historic gates of Farnham Castle.

A sound of song music throbs on the air. It is The Sorcerer and Trial by Jury, just beginning at the Savoy. London wanted to see Pinafore once more, but D'Oyly Carte said it was not wise at present. All England has been agitated over the recent naval investigations, in the course of which the Navy has been pretty severely canvassed. Now, Pinafore is a clever skit, making all sorts of good-natured fun at this self same Navy. In America, were the same conditions to exist, it would be the very time a manager would select to put Pinafore on; but over here, while everything is smooth and lovely, make all the fun of it you like, but never a word when things are ruffled at high court or bench. So Pinafore must wait.

In listening to the Savoy music, I hear echoes from Nelly Harris' theatre, the Novelty, and they sound strangely familiar. Somewhere I've heard it before, but where? It is called Polly; it is voted a bath of a dozen old musical meats.

Speaking of music, what has become of Marie Jansen's superb contralto voice, with which she cast New York "clean daft" a few months ago? She plays in Featherbrain; plays well, as they all do, George Giddens especially; but, Marie, I hope that delightful voice has not gone. Isabelle Evesson (Estelle Clayton's sister) does a "bit" in Featherbrain very well indeed; but her pretty face she makes up too mature; also she dresses too staid and matronly. She is really only a young girl, as is the part she plays. Why destroy that pretty face Augustin Daly once called "cherubic."

Cherubs suggests Twins, which is to be withdrawn in the height of its success from the Olympic, to migrate to the Prince's Theatre, between the taking off of Called Back and the debut of Mrs. Langtry, after New Year's. And writing of this, a word placarded on the walls about town stares me in the face. It is explanatory, and reads "Jerusalem." For weeks this word has broken out in spots, as it were, about the Metropolis. I did not need, however, to search the British Museum to learn that it is a panorama George Fawcett Rowe designs unrolling at the Holborn Theatre, which he had leased for that purpose.

Apropos of new things, Mr. Pinero, the well-known actor and dramatist, has been elected President of the Edinburgh Byron Dramatic Club, in place of the late much-lamented Mr. Byron, who so well filled the position for years.

At Her Majesty's Theatre, in a few days, a season of Italian Opera, at popular prices, will open. Popular artists are engaged. By the conditions of the lease, a certain amount of opera must be given there; hence when other lessees have tried to give an entire season of theatrical performances their lease has been invariably endangered. "Tra-la-la-la-la" sang one home gayly. She sings in three languages. The pretty gypsy face is Amelie Goldberg, Bellini's, who soon sails for America. Her sweetness is the Baroness Rothschild, and she leaves the swellest Hebrew banker's in London, also Paris. She goes across the "herring pond" about the same time with Florence Marryatt, the novelist, who gives an amusing comic lecture.

A. W.

Professional Doings.

—Lillian Arthur will ride in a steeplechase at Rockaway on Oct. 30.

—Edward Sloman arrived in the city on Monday in advance of Orpheus.

—H. B. Warner will represent John McCaull in Boston this season.

—Fanny Wentworth will shortly appear in comic opera at a city theatre.

—H. C. De Mille will remain at the Madison Square as reader of plays.

—Duff's Opera company will rest for the two weeks of election excitement.

—Vianesi, the conductor, will lead French opera in New Orleans this season.

—William J. Scannie has been appointed treasurer of the New Park Theatre.

—John A. Markay has introduced a scene from The Beggar Student into Pop.

—W. S. Rising was engaged by Augustus Pitou on Saturday for Off to Egypt.

—Annie Mack-Berlein has added Oliver Twist to her repertoire, playing Nancy.

—John Summers will play Professor Potts in Caprice, supporting Minnie Maddern.

—Wesley Simon left the Madison Square Theatre on Friday, and is now at the Lyceum.

—Managers are complaining that Harry Sargent is holding the dates he had booked for Janish.

—Vernona Jarbeau will join Duff's Opera company during its forthcoming season in this city.

—Herr Sonnenthal, the German actor, will make his American debut at the Thalia on March 9.

—George Clarke returned to the cast of The Beggar Student last Friday, but has now left it for good.

—Shook and Collier have purchased Herman and Wills' new play and will produce it about Christmas.

—W. H. Fessenden has signed with John McCaull and will open in Philadelphia during November.

—Henry E. Dixey has introduced in Adonis another funny caricature, that of the Marquis de Leuville.

—Falk, the photographer, has issued a large number of new pictures of Lilly Post. They sell rapidly.

—J. Beresford Hollis will play Bonnet in The Stranglers of Paris instead of going with the Creole company.

—Helen Sedgwick is gone to Chicago to attend rehearsals and prepare for her starring tour in The Silver Spur.

—The cast of Orpheus and Eurydice will be strengthened for the production at the Grand Opera House next week.

—Lords and Commons, Pinero's comedy, after the style of The Colonel, will be the next production at Daly's Theatre.

—Charles Dungan will play King Charles in Nell Gwynne, instead of Rochester. Jay Taylor will play the latter role.

—Emma Carson has been released from her contract with Miles and Barton. She will probably join McCaull's company.

—Barney Campbell has purchased the house 231 West Twenty-seventh street from T. Henry French, paying $21,000 for it.

—Koster and Bial's Hall has undergone a marked change in attendance owing to the higher-class entertainments now given.

—Charles Watkins talks of starring Daisy Murdoch as a soubrette next season. She is at present with his Orpheus and Eurydice company.

—Henry Dixey is rehearsing a new chorus for Adonis, which he will introduce in a few days. The girls will all play miniature instruments.

—John Braham is completing arrangements to organize a company, with a chorus of fifty voices, for the production of either comic or grand opera.

—A fire occurred on Saturday at the storage premises belonging to the Kiralfy Brothers on East Fourth street. About $3,000 worth of scenery was destroyed.

—Lillie Grubb was so ill that she was obliged to leave the Bijou on Thursday night. She has gone to her home in Baltimore. Victorine Girard, a shapely woman, performs her part for the present.

—It is probable that Effie Ellsler and Frank Weston will remain in San Francisco indefinitely. A stock company, consisting of Enid Leslie, Harry Mainhall, E. D. Thayer, William Lanning, George Wessells, E. S. Holden, Fred. Corbet, George Galloway and George Osbourne has been engaged to support them.

—The Hanlons' pantomime, Pantanna, begins at the Fifth Avenue, Nov. 10. The company of pantomimists numbers forty-five people. There are but two speaking parts, the title-role and a demon. The words for these characters have been written by Charles H. Hoyt. Several Italian artists have arrived from Europe to take part in the production. The preparations are being made on an extensive scale.

—Colonel Milliken says he had no interest in the Catherine Lewis company further than that Miss Lewis was to pay him a royalty upon her adaptation of Madame Bonbec. After she had retired from the management he held the company together for two weeks, and would have filled her dates from the 27th instant, but she then decided she preferred to remain in the city and refused his offer of $250 per week to go on the road.

The Giddy Gusher.



The supremacy and the idiocy of man is nowhere so strongly demonstrated during the year as at the Industrial Exhibition in October. I go up and look at the crunching machines for eating cobblestones, and the Goliah looms for weaving wire fences, and I feel like leaning up against the first old man as a sick kitten does against the kitchen stove. Then I strike an old pump with a patent unbreakable corset-steel, or a healthy idiot with a needle-threader and I want to scalp him as he stands.

* * *

The man who invents an article to meet a necessity of his fellow-creatures, and the man who invents something to enable him to provide for his own necessities, are two distinct animals. I wandered about the Sixty-third street establishment the other evening, and out of the hundreds of inventions I didn't see more than a dozen that I wouldn't have been ashamed to have fathered or mothered, as the case may be. A variety of men have come to the conclusion that a portable Russian bath is one of the stern necessities of our checkered existence. One Teutonic individual has evolved a chiffonnier that opens, takes apart, comes down, spreads out and takes in till it assumes the proportions of a vapor bath. A seat is hung in, a lamp screwed on, a flap turned up, your head stuck through, and after a week of preparation, along about about Sunday, if you are industrious and have good luck, you can take a bath at home about half as well as you can abroad.

* * *

A Yankee got to thinking out the same problem. He took the regular old tub and ran in a pipe at the side, perforated with holes to keep up a spray inside, and he hung over the top a rubber sort of a counterpane with a hole in it where you were to come through while you sat up in the bath. Over your shoulders you are to wear a sort of campaign cape, such as the Plumed Knights sport, and all you need is a torch to complete you for a Blaine boomer. I can't think of a more senseless pair of inventions except it be the sanitary efforts of a lot of old chumps to wring money out of you for traps to make your sewer-gas reach you with more ceremony than it will if left to its own way. One dear old gentleman has originated a glass bulb that seems calculated to show up any impurities in the gas, and to prove to you, if you watch it, that you get a full supply.

* * *

I suppose a year ago I should have said that there were no more ways of building a surprise bed unless you elaborated my idea of a combination stepladder, churn and bed that I thought out last Winter. But now at the Industrial I stumbled upon an innocent fireplace. The mantel was draped with plush, and on its shelf rested a variety of bisque and majolica ornaments. In the midst a framed picture of Henry Ward Beecher, and his features were wreathed with theological smiles as he gazed at the well-filled trunks of a Parian marble bather about to take a header. The ancient inventor of this surprise party whisked away the plush lambrequins and looked me in the eye to watch the general effect. There was a clash of springs, a sound as if Belva Lockwood was chuckling over an Electoral vote, and down before my astonished eyes dropped a ready-made bed—a single bed if Ben Maginley occupied it, a double bed if Whitelaw Reid and Joe Pulitzer could be made to sleep together. "Now, then," said I, "what becomes of the cannel-coal fire in the grate?" And then I was told the grate must be like the stove of Col. Sellers—an affair of red glass and a candle. I fairly tore myself away from this ingenious invention that seemed to promise a still further change of base, and was fascinated by the ugliness of two old hens who were rivals in advertising dress-cutting systems.

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One of these monstrosities had yards of cloth checked off into sections to be scissored out and sewn together and warranted to fit the slimmest or fattest female in the city. The other was a system comprising a square compass—one of those wooden things with glass phials of water bedded in 'em and a pair of dividers. I never saw so much machinery, and all to accomplish so small an object. A hay-cutter hasn't so many attachments and movements as this dress-cutter, and the unearthly ugliness of the woman who tended the machine drove me wild with delight.

"Now," said I to her, with a view to having a little fun out of my evening, "I have just been at the booth of a Mr. Palmer, who has a lovely face-powder, and with great stupidity that man has provided himself with a very plain young lady as assistant. If he had only secured a lady with your complexion and features, the success of a cosmetic used by a person so beautiful would be assured."

That blind old female pill simpered and smiled and took it all in like an evening breeze. I tell you, my gentleman friends, if you ever want to say a sweet thing for any base purpose to an ugly woman, and hang back because you think there isn't enough worm on your hook, fling her out; it's something wonderful how they will catch on. I thought there was money in gambling, that I'd be snubbed for my outrageous kidding. Not for an instant. She smiled on me like a Cheshire cat, and said she had noticed that girl and thought Palmer was standing in his own light. And I nearly burst with laughter as I crawled away and fell on dear Father Fairbanks' scales and found I weighed a hundred and sixty pounds, which was a tough awakening from a dream I had of being æsthetic and fragile.

* * *

Passing a lot of nicely assorted doors, set in good solid frames, I saw a glass pane lettered, "Almost human intelligence." This was a condition I had been seeking in the blessed monkey up at the Park and Jo-Jo, the dog-faced boy, in the Bowery. So I stopped and investigated it. On each door was a brass tube, and you could take that door and give it a bang like one of Mary's shop girls. And it would go on a dead run till within five inches of the jamb, when, as if arrested by a human hand, it would gently, but firmly and noiselessly, go quite shut. This is a boon to mankind. So many people dwell in an atmosphere of clashing doors that this invention will prove a god-send. And if this brass tube can only be put on some young men I know it will effect a revolution. It lays a firm hand on a fellow when he has gone just far enough and brings him up with a round turn. It checks him in his mad career and gently shuts the door on him in a manner not to be denied. It's a daisy, and I ordered a gross to be sent down to me at once. No more laps and slams played on the Gusher.

* * *

"What is home without a mother?" sang a chicken to me from an incubator. It knew more about it than I did, and so I told it, though I stopped and looked into the business that seems to have robbed a hen of half the pleasure of life. I wish I could have presented that scene to the north eye of a speckled Dorking I know in Connecticut who is always laying on my remorseful soul. It was my business to chase and duck and drench that unhappy fowl when she made a nest and began to sit, as she would on a china door-handle. If her fond heart could be made to understand that a little cotton wool and a handful of charcoal could do the weary work of weeks in a few mechanical days, she would think less hard of me; and, by George, I never wilfully injured the feelings of a hen.

* * *

To turn from life to death is a much shorter step than one thinks. I withdrew my fascinated gaze from a shell through which a ragged little chick was dazedly picking and was confronted by a new thing in gravestones. Of a properly unhealthy color, somewhat like an air-tight stove in its shape, there stood a number of white zinc monuments and headstones. "Sacred to the memory of Piltha Ance, etc.," I read in the place of Excelsior, or Eureka, or Radiator. The noble inventor had got ahead of me.' I did intend to file a caveat this week on my Aunt Susan's raised biscuits. As a material for tombstones it is vastly superior to white zinc. It is a discouragement to death and should be opposed by the undertakers—this new idea in gravestones. Let any intending suicide go up to Sixty-third street and see those monuments. It will reconcile him to life and disgust him with the consequences of his crime. Let them be told that all suicides will have zinc headstones erected over 'em, and it will do more to stop the practice than making it a misdemeanor punishable with imprisonment.

* * *

I noticed with pleasure a falling off in the number of scroll-saws usually exhibited, and a consequent diminution in those remarkable racks and frames and toy rocking-chairs produced by them. There are not as many coffee pots dispensing samples of their productions as there should be, and that pleasant person who had a waffle-iron in operation every evening at last year's show is not with us this Fall. Perhaps he found the exhibition unprofitable. Women used to walk round, get a waffle with their cloak on their arm, put their cloak on and go get a waffle, turn it the furry side out and go get a waffle, hand it to a friend, look cross-eyed and go get a fourth waffle out of the confused baker. Poor man, I pitied him amost as much as I do Pursell. I often watch the sweet-scented old dames who patronize his Broadway establishment. They go across from Lord and Taylor's and Arnold and Constable's at two o'clock lunch time. Pursell sets out a counter loaded with all kinds of cakes. One of those fine ladies with a coach and two men on the box outside will eat her way 'round the store. I have seen one devour four cream cakes, a bun, five chocolate eclairs, two meringues and a doughnut and placidly point out with a sapphire-like finger three modest ginger snaps and one cookie as the extent of their lunch, pay four cents and walk out with a dollar's worth of truck in her wicked old stomach. Up at the Fair it's the same way. A lady way up in society, rich enough to buy up the building, paid twenty-five cents in my presence the other night for a little tin box of something to remove dirt from all fabrics, and she put one box in her pocket, another in the hands of her attendant and took the third from the unsuspecting man who wrapped it up for her.

Said I "Will that stuff remove all unpleasant substances from clothes?"

"It will," said the man—"grease, pitch, paint, varnish; it will extract any unpleasant substance from clothes."

"Then," said I, "chuck a bucketful on that old woman, and we'll have her dancing in a flannel petticoat here while the band plays the Rogues' March."

He did not seem to catch my drift but when he makes up his accounts, the patronage of our fine lady swindlers will be felt as well as it was seen by THE GIDDY GUSHER.

Professional Doings.

—Florence Girard wants to star.

—Rehearsals of Fantasma began on Monday.

—Frederick Warde will rest during election week.

—John T. Malone will become Rose Eytinge's leading man.

—Mrs. Ole Bull and daughter have returned from abroad.

—J. C. Williamson sailed for England on Thursday last.

—William Scanlon will remain at the Bijou as stage director.

—The Boston Ideals will present two new operas this season.

—Mason Mitchell is engaged for leading juveniles with Queena.

—Robert Buchanan is said to be writing a play for Eva Barrington.

—Blanche De Bar is about to join the Pavements of Paris company.

—Mollie Fuller returned to the cast of Adonis on Monday night.

—John P. Smith and "Crushed" return for a rest to New York this week.

—Beatrice Lieb will appear in Called Back at the Third Avenue next week.

—Monte Cristo will begin a two weeks' season at Niblo's Garden on Nov. 17.

—We, Us & Co. closes on Saturday night until the political excitement is over.

—The Madison Square will have three Private Secretary companies on the road.

—Rehearsals of the Ivanroff company are being held at Townsend Percy's office.

—Gustavus Levick has made a success in Eben Plympton's part in Lynwood.

—Alfred Thompson will lecture on costumes at the new Lyceum School of Acting.

—Wednesday matinees have been resumed at the Grand Opera House and Niblo's.

—F. A. Lovecraft is attending to all Lester Wallack's interests at the Star Theatre.

—Edward Harrigan says that he will keep Investigation on until after the elections.

—Frank Oakes Rose has gone to the West Indies. He is no longer in the profession.

—The opening of the Cosmopolitan Skating Rink on Saturday night was a great success.

—George Jordan has been very ill for the past three weeks. His condition is precarious.

—Tony Sullivan, who has had offers from Rice and other managers, will probably join Pop.

—H. F. Weed, who supplied the capital for Fred. Warde's tour, has given up his interest in it.

—Michael Banner, the celebrated boy violinist, will play at the next Casino Sunday concert.

—Fun in a Boarding School with Lisette Ellani's company has been withdrawn from the road.

—Haydon Tilla has been engaged by Murtha and Norcross for the opera season at the New Park.

—Harry Vaughn, late of Kentuck, is now supporting Newton Beers in Only a Woman's Heart.

—Augustus Pitou is now sole manager of W. J. Scanlan, Harry Mann having withdrawn.

—David Belasco has finished his society drama, and is now giving it a few lingering touches.

—Michael Connolly, musical director at Wallack's, is writing music for Buchanan's new play.

—Dr. Damrosch is holding preliminary rehearsals of his orchestra for the season of German opera.

—Hughey Dougherty will remain with the Barlow-Wilson Minstrels, all reports to the contrary, etc.

—Théo and the French Opera company will supply the vocal selections at the Casino concert next Sunday.

—Walter Reynolds will appear with the Eric Bayley company, in The Colonel, next week at the Fifth Avenue.

—R. E. J. Miles has arranged to reside permanently in New York. His family will shortly join him.

—Gertrude Gardner, formerly with Wilson Barrett in Claudian, has signed with an Adamless Eden company.

—Mary Harwood, who has been with Henry Irving's company for twelve years, has severed her connection with it.

—Harry Courtaine opens at the Strand Theatre, London, on Monday next, under Swanborough's management.

—Extra men have been put to work upon the Standard Theatre in order to have it finished before Christmas.

—Eleanor Weir, said to be a promising young actress, has been engaged by the Madison Square management.

—The concert given last week by J. Cholmeley Jones at Chickering Hall was a success financially and otherwise.

—May Bossom appears to have captured Boston. The press was unanimous in praise of the play and the acting.

—Henry Miller declined offers to travel with Siebe or Williams and Tillotson's Queena, preferring to wait for Caprice.

—Thomas Martin has signed with the Knights for their reorganized company. Aaron Appleton goes in advance.

—Palma Schroeder has been added to Thompson's Beggar Student company. Agnes Leonard will not go with it.

—Harry Seldons, pending the opening of the Lyceum Theatre, is engaged upon libretto work with Colonel Milliken.

—Some of A. M. Palmer's old Union Square stock company will, it is stated, go to the Madison Square Theatre.

—Harry Edwards has made such a success with the travelling Wallack company that he will remain with it all season.

—The standing room-only sign is frequently put up at the Madison Square Theatre half an hour before the performance.

—William Murray, late of the Catherine Lewis company has joined McCaull's Opera company playing in Philadelphia.

—Since the exit of nearly all of the old Madison Square executive staff the offices have taken on a deserted appearance.

—Julia Vaughan has left Stetson's Monte Cristo company. Lizzie Goode is now playing the part of Madame Danglars.

—Samuel Reed and Marie Bothel think of taking out a small party of their own, if Miles and Barton do not need them soon.

—A Wife's Honor company arrived in town on Monday. It is one of the companies that are to resume "after the elections."

—Bertie Fisch is now playing Venus in Adonis, having replaced Mollie Fuller. Miss Fisch formerly played Lady Nattie.

—The Academy of Music is being cleaned out preparatory to Mapleson's arrival. Artists are busy retouching the old scenery.

—Eric Bayley will not offer Impulse during his Fifth Avenue engagement, as Lester Wallack possesses the metropolitan right.

—Several improvements are in progress at the Star Theatre. The box-office is being altered and the entrances re-arranged.

—Dr. Montimer will shortly raze the three houses corner of Thirtieth street and Lexington avenue, the site of his new theatre.

—The Grau French Opera company goes direct to New Orleans and thence to Mexico after the Casino concert on Sunday next.

—Albert Warren's performance of Negretti in Micaliz is highly commended as a piece of realistic character acting by the provincial press.

—The Midnight Marriage company will appear in the city later in the season, offers of time from several managers having been tendered.

—Some confusion has been caused by the supposition that Olga and Ethel Brandon of the Madison Square, are sisters. They are not related.

—The Casino stock is going up rapidly in value. Before the annual election there was much of it on sale, but at present none is on the market.

—Frank Losee and his wife, Marion Elmore, go under the management of Augustus Pitou, and appear at the Park Theatre, Brooklyn, on Nov. 10.

—A. H. Bell and Jeannie Winston will leave in a few days for Portland, Oregon, where they will play an engagement for twenty-five weeks in comic opera.

—Several members of the Barton Hill company reached New York from the West Indies on Monday. They tell a deplorable tale of their misfortunes.

—Frances Kimball, of the Creole company, is said to possess a fine voice and some talent. At the opening performance at Yonkers she received six encores.

—Alfred Wilkie, the tenor, who figured favorably at the Bijou during the Summer season of English opera, has been engaged at the Cathedral in this city.

—Edward Clayburgh says that he opened with his Creole company in Yonkers on Tuesday night to a large house in face of the usual political demonstration.

—Robson and Crane are said to be contemplating a revival of The Two Dromios on a large scale for next season. Their new play, Cherubs, is not a success.

—George L. Pendar has cancelled his date at Newark for the opening of the Cora D'Asha Mazeppa company, and will not commence his season until after the election.

—Rehearsals for forthcoming productions are now being held at the Casino, New Park, Wallack's, Fifth Avenue, Tony Pastor's, and the Metropolitan Opera House.

—The entire Called Back company leaves New York on Sunday morning in a special car for Chicago, where it plays for three weeks previous to the Boston season.

—Edwin Booth's metropolitan season opens at the Fifth Avenue early in January. He will be supported by the Boston Museum company, and will play for four weeks.

—The Union Square management will follow French Flats with another French adaptation. It is already in rehearsal, and has been christened by Casauran Dupree and Son.

—A special car was provided by Brooks and Dickson to take many newspaper men and managers to Philadelphia on Monday night to attend the first performance of La Charbonniere.

—Au B'ard'gus an Fo, a Gaelic idyll, will be given for the first time at Steinway Hall, on Thanksgiving night, by the Chorus of the Society for the Preservation of the Irish Language. The novelty of a new composition in the Gaelic tongue is likely to attract attention.

—"There is a difficulty in collecting royalties in the present dullness," said T. Henry French yesterday. "Even those who are earning money are slow in paying the authors' dues. I see that McKee Rankin intends playing Called Back at his theatre. I am surprised at him doing so, but I do not think he can be enjoined from using the title. I have sold a play to Edgar Bruce, from the pen of Henry Guy Carleton, called Gustave Dupre. He will produce it in London."

—H. A. D'Arcy may or may not resume the management of Bertha Welby. At least it is understood that himself and wife (Lena Morehouse) are open for offers. A sad incident connected with Mr. D'Arcy's recent marriage in Durham, N.C., was the reception of a despatch announcing the sudden death of the bride's father. On the day of the marriage the father was standing in front of the Eden Musee, when a floating flag caught a roof ornament and toppled it upon him, killing him instantly.

—The rehearsals of the No. 2 Private Secretary commenced on Monday at the Madison Square Theatre. The latest English importation, Charles Coote, will play the Curate.

—Fanny Wentworth was engaged on Monday to play Wanda in The Grand Duchess at the New Park Theatre. Emma Carson will play Prince Paul, and the Fritz will be Haydon Tilla.

—The Dead Heart company closed on Saturday night, Lewis Morrison and William Harris returning to the city. The promises of support by Richmond military folk were not fulfilled.

—Muggs' Landing has been doing very well on the road, considering these election times. Frances Bishop is the bright particular star of this company, and is ably supported by Al McDowell.

—Lewis Morrison, T. H. Glenny and several of the disbanded Dead Heart company have arranged to present Glenny's version of Called Back at the Third Avenue Theatre on Monday next.

—J. H. Jones, Emma Carson, W. H. Seymour, George Paxton and Kirtland Calhoun have been engaged for the season of comic opera at the New Park Theatre. It is to last for two months.

—Since the beginning of the season Separation has not been a financial success, so The Galley Slave has been substituted for most future dates, including that at the People's Theatre next week.

—Edward Connell has been engaged by the amateurs of Hartford, and will superintend the production of The Bohemian Girl in that city on Nov. 7, 8 and 9. Connell will play the part of Devilshoof.

—Sara Neville, at less than two days' notice, assumed the part of the Duchess [illegible] in Siebe, and did so well that she was offered the engagement for the remainder of the season. She is considering it.

—The sale of seats for the Eric Bayley engagement at the Fifth Avenue is large, owing to the popularity of Florence Gerard. The Colonel will be the opening piece, and the engagement will last two weeks.

—While returning by boat from Yonkers yesterday, after witnessing the first performance of The Creole, Edward Kendall lost a new silk hat. This is Mr. Kendall's second deep misfortune within a month.

—Almost every paper throughout the country publishes a column or two of amusement notes once a week, and in nearly every instance they are copied bodily from the columns of THE MIRROR without acknowledgment.

—Next Monday night The Shadows of a Great City will be played at the Baltimore Academy for the benefit of the Journalists' Club of that city. Mr. Shewell, one of the authors of this play, is a member of the club.

—The colored folks of Hot Springs, Ark., gave a hop in honor of Callender's Minstrels, Monday night. It was a fair success considering it was kept dark until its occurrence. The programmes, like the guests, were highly colored.

—Lawrence Barrett opens in Melbourne June 1, 1885, under the management of J. C. Williamson, for one hundred nights, with a guarantee of $1,000 a performance. His only expense will be the salaries of Mr. James and Miss Wainwright.

—Kate Castleton and her husband are faring well with All at Sea, and will remain West until after the elections. She has revived her old song, "The Good Young Man Who Died." Meanwhile J. H. Jessop is inquiring about his royalties from the play.

—P. A. Marks, manager of the Opera House at Quincy, Ill., is taking steps to reduce the number of deadheads in his town by means of some stringent regulations for the enforcement of which he asks the co-operation of visiting managers and agents.

—Louise McCormick has been endeavoring to complete arrangements by which he can produce George Hoey's play, The [illegible]. He would have brought it out ere this if it were not for the complications existing between Mr. Hoey and James Hardie.

—William Carroll has bought Clark Sennis' play, Celibacy. He will change the title and start on the road in the Spring. He will play in it himself. Mr. Carroll is stricken with an ambition to become a white-face comedian. The banjo is now taboo with him.

—Next season Frank L. Bixby will probably manage Hazel Kirke on his own account, by an arrangement with the Madison Square management. He considers the play will be a good property as long as C. W. Couldock can be induced to play Dunstan Kirke.

—The Carleton Opera company produced The Merry War in San Francisco on Monday night. It made an immediate success. Called Back has entered upon its second week at Baldwin's. George Osborne's Dr. Ceneri and G. W. Wessells' Macari are pronounced hits.

—Miles and Barton are in a quandary as to how to use their surplus people. Nearly all the Bluebeard people are under contract, and yet they are undecided as to sending out another attraction. It was intended last week to put No. 2 Orpheus company on the road, but now Aladdin is under consideration.

—Joseph Jefferson closes his season for sixteen weeks on Dec. 13, and hands his whole company over to Frank B. Murtha, who will star R. L. Downing in Joaquin Miller's Tally Ho! The story is founded on incidents in the life of Hank Monk, the famous stage-driver who carried Horace Greeley over the Sierras on his first trip West.

—In the company which Tony Pastor brings to his theatre next week are Hallen and Hart, Ella Wesner, LeClair and Russell, the [illegible], Lottie Elliott, Myra Goodwin, [illegible] and Lerous, Frank Girard, and Hilda Thomas, the new prima donna the manager recently secured in Chicago. The theatre will be renovated and redecorated.

—N. D. Roberts, manager of Monte Cristo, was in town on Monday. He says that the company has not had a losing week, the shares of Stetson and O'Neill being for several weeks, $757, $596, $900 and like amounts, respectively. In Gardiner, Me., they played at the Skating Rink for one night to $663, although the snow was four inches deep.

—C. M. Pyke has abandoned his idea of reorganizing the New York Opera company. He signed on Monday to play the title role in The Beggar Student with Thompson's Opera company, vice Signor Bravura, resigned. Mr. Pyke desires to contradict the statement that Manager Lehnen lent him his Syracuse Theatre rent free. He says they played on shares.

PROVINCIAL.



BOSTON.

Theo and Grau's French Opera co. appeared with fair success generally during the week, the acting of the entire co. being superb throughout; and fine acting of this order would have secured a greater multitude of [illegible] in the way of vocal shortcomings [illegible] have discovered. Theo with her *chic* and lack of voice is more to be admired than many another singer with a good voice and a bad stage presence; while Duplan's smile alone would awaken the most [illegible] old maid that ever looked through spectacles, and Mezieres, though [illegible], has a quality of dry humor that will [illegible]. Cecile Lefort is the singer of the co. and on the few occasions on which she appeared carried the house by her vocal art. La Fille de Madame Angot, La Mascotte, La Jolie Parfumeuse, Madame Boniface, Fanchon and Giroflé-Girofla were the operas given. Theo's "Where Are You Going, My Pretty Maid?" though possibly exaggerated in some of its gestures was nevertheless intensely humorous, as such an old-time English song with French frills can be imagined to be.

John Gilbert's engagement at the Boston Museum steadily increased in the crowds it drew, until on Saturday night, on the occasion of his benefit in Speed the Plough, the house was literally packed, and I took a look into the gallery to see the kind of people there stowed away and found them to be eminently respectable, such as are usually found downstairs at all theatres. The first of the week was devoted to London Assurance, and then Speed the Plough, while She Stoops to Conquer was given for the benefit. The week has been a continual delight to the older class of theatre-goers, gray and bald heads being the rule rather than the exception. The fortnight has been one long to be remembered among lovers of the legitimate given as is possible at this theatre.

Clara Morris appeared during the week in Article 47 and Miss Multon, the announcement being made about the middle of the week that she would vary her custom and appear twice on Saturday; but about six o'clock in the afternoon of that day she decided that she could not do so, and the money, to the amount of $600, was refunded. She played in her usual strong way during the week.

Joseph Murphy played to large houses at the Howard Athenæum in Kerry Gow and Shaun Rhue. Skipped by the Light of the Moon did another large week's business at the Bijou. Zanina, with its beautiful spectacular features, was given to good houses at the Boston Theatre. Variety at the Boylston Museum and Austin and Stone's Dime Museum.

Items: Kate Field is in town.—Charles Stevenson and Kate Claxton were in town one day last week.—There is a good story in circulation about Antonietta Bella, the Boston Theatre dancer, who is picking up English words, and who was told the other day by a waggish friend that "kiss me quick" was a genteel greeting. So she committed it carefully to memory, and used it the next time a visitor called, who chanced to be an impressionably young man, and who, nothing loth, was about to act upon the hint, when the flow of angry Italian that greeted him frightened him half out of his wits. Miss Bella is now verifying her lessons, and does not accept them *con amore*.—Speaking about verifying, I see one of the Sunday papers states that Agnes Booth still remains at the [illegible] House during this splendid Autumn weather; another states that she has left that place for her residence in Boston, and another says that she has departed for her residence in New York. I accepted the statement of a Sunday paper about this lady once, and got myself sat on. So this time the reader can select his own story out of the assortment furnished.—The first of the symphony concerts was given at Music Hall on Saturday evening. There were many vacant seats.—Manager George E. Lothrop of the Boylston and Windsor, has returned from his California trip.—The fact that Miss Ober is to retire from management would indicate that she is in a knocked-Ober state.—Fursch-Madi, Louis Maas, the Listemann Concert co. and the Temple Quartette appear at Music Hall, 23d.—Rose Stewart and the Germania Quartette, with Leopold Lichtenberg, violinist, appear in the Star course at Tremont Temple, 27th. This will be one of the early musical events of the season. At the end of the third act of She Stoops to Conquer, Saturday night, at the Boston Museum, John Gilbert was called out and made a brief speech.—The Museum was so full Saturday night that Doorkeeper Oliver said to me that they thought seriously of selling seats on the stairs. He told me a good joke of Yankee shrewdness that happened during the week which is worth repeating. A countryman, with symptoms of hayseed in his hair, approached him in a mysterious way, displaying a five-dollar bill, and asking him, as he pointed to ten others who lingered behind him, "What is the least that you will let eleven of us in for?" Mr. Oliver referred them to the box-office, and did not learn afterward whether they thought Speed the Plough equal to Josh Whitcomb. Bets are offered here, without takers, that Mr. Oliver will offer to tell St. Peter a story before that worthy gets his coupon all.—The Hanlons are hard at work on their rehearsals for Fantasma, and will be fully ready to open at the Fifth Avenue Theatre, New York, on Monday, Nov. 10. The corps of Italian pantomimists specially engaged by them in Europe, arrived in this city by the Cunard steamer Catalonia, on Sunday last, and at once entered upon their rehearsals. The scenery, by John A. Thompson, artist of the Globe Theatre, is nearly completed, and will really be a most beautiful feature of the pantomime. The mechanical portions have been executed by that king among stage machinists, Robert Cutter, and will astonish everybody. Some of them are wonderful, and they are all new, as in fact is everything in the pantomime. The chorus is said to be one of the best that has been organized even in this musical centre, and will be an interesting feature.

CINCINNATI.

Early in the Morning, with the Big Four as central figures, proved palatable to the habitués of the People's, and held the boards throughout the past week with good results financially. The first and second acts are a trifle tame, but the lively stage business of the final act more than compensates. Jennie Calef and Wash Melville, of the support, rendered efficient service. The present week will be devoted to the People's Comedy co. in their specialty, The Last of the Family. Murphy and Mack's Comedy Four comb. 26th.

At the Grand one of the Madison Square Theatre combs. presented Young Mrs. Winthrop throughout the week just closed, and attracted only a fairly remunerative patronage. Ada Dyas was seen to advantage in the role of Mrs. Dick Chetwynd. Manager Rainforth mounted the play in excellent style. This week The Bunch of Keys will fill out the date made vacant by John McCullough's illness. An Adamless Eden underlined for 26th.

Wages of Sin, with Maubury and Overton's excellent co. in the cast, constituted the week's attraction at Heuck's New Opera House. There is enough misery condensed in the play to stock several emotional dramas, and, like Lights o' London, The World, etc., villainy flourishes triumphantly until the final act. Handsomely mounted and admirably depicted, the play is intensely interesting, replete with lively scenes, and cannot fail to attract. This week, M. B. Curtis in Sam'l of Posen, followed 26th by Bartley Campbell's White Slave comb. The Rag Baby, Dec. 2.

Louis Aldrich in My Partner at Havlin's, with the star in his widely known impersonation of Joe Saunders, closed a very successful engagement 18th. Lake Martin assumed Charley Parsloe's role of Wing Lee very satisfactorily, and E. S. Tarr in the character of Major Henry Clay Britt acquitted himself very creditably. This week, Burr Oaks, followed 26th by Helen Blythe in The Creole.

Vaudeville flourishes at the Vine Street Opera House. Among the more meritorious features of the past week were the musical sketches of D. R. Russell and Laura Emery, Dolan and McCarthy's Irish act, the Du Bell Brothers and the sketch of Magee and Allen. The engagement for current week includes John J. Sullivan, Ozday, the Hungarian juggler; Quinnett family, gymnasts; Murphy and Miles, change artists; Magee and Davis, and the Four Emeralds.

The Aree-Walker Dramatic comb. presented The Two Orphans during the week in satisfactory style at Harris' Museum, and closed a very successful week 18th. The current week will present Hearst's Mountain, who appeared earlier in the season at the People's Theatre. Other attractions booked for the week are Jennie Montague, a [illegible] vocalist, and C. R. Taylor as a [illegible].

Straight Tips: Representatives from the Louisville and Indianapolis Lodges of the Elks were in the city 17th, attending the benefit of their local brethren.—Dan Sully's Corner Grocery will be the attraction at Havlin's during first week of December.—The Wonderful Book, which was presented at Richmond, Ky., 20th, in its second form, has been in active rehearsal during the past week at Havlin's, and is funny enough to ensure its immediate success.—Louis Aldrich recited "The Dandie Fifth" at the Elk's benefit, 17th, in excellent style.—They are telling how Bower of the Bunch of Keys comb. recently thwarted the temperance proclivities of Gene Canfield in substituting the genuine article in lieu of the cold tea used in the second act of the play representing the hotel. It is, however, more than probable that the little incident in question had its origin solely in Frank Sanger's fertile brain, and that the "treat" should be charged for at regular advertising rates.—Buffalo Bill occupied one of the boxes at Havlin's 18th, and divided his applause very impartially between Lake Martin (Wing Lee) and E. S. Tarr (Major Britt) of the My Partner comb.—Jacob Rosenthal, business manager of Havlin's Theatre, has been absent in Kentucky for several days, booming The Wonderful Book comb.—Curtis advertises the fact that he does not care for expense in mounting Sam'l Cook, from the fact that "the house pays for it."—The volunteers at the Elk's benefit 17th included in addition to those already mentioned, Magee and Allen, D. R. Emery and Laura Russell, Dolan and McCarthy and the Du Bell Brothers. All from the Vine Street Opera House.—The attendance was not as large as the excellence of the programme warranted, though it was far from unprofitable.—The Buffalo Bill Wild West comb. began its eight day's engagement at the Cincinnati Ball Park 18th.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): The Silver King was presented during the week by one of Harry Miner's cos. The co. has some good material in it, such as Frederic De Belleville, John Jennings and Eleanor Carey as the leading features. Wages of Sin next week.

Pope's Theatre (Charles R. Pope, manager): The Kiralfys produced Excelsior last week for the first time in St. Louis. The show was a grand success, the house being filled every evening. The Romany Rye this week.

Olympic Theatre (Charles A. Spalding, proprietor): The Florences opened 13th in Facts. Wednesday night The Mighty Dollar was substituted for two nights, and Friday and Saturday nights Our Foreign Friend was put on and closed the Florence season. Business was very good. This week, Pavements of Paris.

People's Theatre (W. C. Mitchell, manager): The popular Irish comedian, William J. Scanlan, presented his Irish Minstrel during the past week to a fair business. Scanlan introduces some new songs which bring down the house. Cal Wagner's Minstrels this week.

Standard Theatre (W. H. Smith, manager): During the week Robert E. Graham and a strong co. have given us Wanted—A Partner. Graham is a strong card in St. Louis, and always does a nice business. His songs and imitations were excellent and highly appreciated. Wrinkles, by Mr. and Mrs. Harry Watson's Operatic co. this week.

Casino (George McManus, manager): Lottie Elliot scored a success as an endurance dancer, and was followed by Ward and Lynch's novelties; Prof. Wallace's imitation of birds and beasts; Prof. Parker and his trained dogs; Hans Lechner's Tyrolean Warblers and other novelties.

Gregory's Dime Museum: Presented as new curiosities a human-headed chicken; the Long-Bearded Man, and the Living Skeleton. Mme. and General Carver still remain.

Broadway and Treyser's Dime Museum is keeping up to the times in the show business. Che Mah, the mongolian midget; the Iowa Giant; the Gila monster, a venomous reptile, are among the curiosities.

CLEVELAND.

Shadows of a Great City was produced last week at the Euclid Avenue to good business. Tuesday night the house was crowded to its capacity. Mechanical and scenic effects as good as we have ever seen. Co. unusually strong. John T. Raymond will come out strong this week, appearing in For Congress, In Paradise and Colonel Sellers. For the week following, Mr. and Mrs. W. J. Florence divide with Mlle. Theo, who appears in connection with Maurice Grau's French opera co.

The Agnes Wallace-Villa co. had good business at the Academy last week. Zoa, the Magic Queen, this week; Power of Money 27th.

Items: Harry Rand and Joseph Humphreys left the Wife's Honor co. last week on account of no pay. Mr. Rand went to New York and Mr. Humphreys joined the Michel Strogoff co. in Columbus 16th. He will play the American Correspondent.—A. H. Canby, a former member of Ellsler's old stock co. was in the city last week, announcing the coming of John T. Raymond.—Joseph Haworth, of McCullough's unfortunate co., is here at his home. He will join Dion Boucicault's co. in St. Louis 27th, preparatory to taking the title role in Robert Emmet, which the Boucicault co. will produce in Boston, New York and Philadelphia, opening about Dec. 22. Mr. Haworth has received several flattering offers to star. His brother, also of the McCullough party, has taken a place with the Hanlons.

NEW ORLEANS.

Lizzie May Ulmer closed a fairly successful week's engagement at the Academy of Music 11th in her new play of Dad's Girl. Flora Moore's Bunch of Keys co. came for their second visit 12th, and were received by a large audience. Business for the week has been remarkably good, possibly the best average week's business of the season so far. The co., with the exception of Miss Moore (Teddy) and W. C. Crosbie (Snaggs) is composed of new faces, and, though no improvement on last season's, still gives satisfaction and successfully entertain their audiences. Miss Moore is as admirable as ever in her performance of Teddy, and has added materially to her list of friends and admirers here. Crosbie is very clever and amusing as the amateur landlord. Among the newcomers, Jennie Bartine leads in cleverness and popularity. Her dancing and genial vivacity make her quite a feature of the entertainment.

The Only a Woman's Heart co., 19th, visit us for one week, 26th. Newton Beers as Roger. The one performance of this play given here last season was most successful, and left an impression so favorable that good houses may be expected for the week.

The new Bandit King has been doing a fine week's business at the handsome St. Charles Theatre. There really nothing in the play to evidence the attempt at any literary or truly dramatic merit. Sensational or melo-dramatic would be better terms to express its character. The horse, Roan Charger, is a splendidly trained animal, and is a decided feature of the performance. Fred Lyons (a genuine colored actor) as old Bob is very clever, and is the recipient nightly of much applause. The remainder of the cast, though good enough for the play, called for no special mention. The attraction has, however, evidently pleased a large class of our theatre-goers, and business has consequently been good. We are to be invited to attend The Devil's Auction, 19th. It will continue nightly for one week.

Items: I notice that a member of the late Kentucky co., acting as a delegate from many of his fellow members, takes occasion to question the accuracy of my statement as regards the disbanding of that co. My only answer is that I firmly and positively reiterate every syllable I then wrote, and do so on, to me, undoubted authority. Fulton's Juvenile Creole Minstrels are in town, having returned at the conclusion of their Texas trip. They will rest here, and possibly give a series of performances for a few weeks, when they propose filling the rest of their dates. Barney Fagan, late of the Bunch of Keys co., severed his connection with that organization in Nashville. His departure seems to have been perfectly agreeable to the management. Henri Laurent's Opera co. is still rehearsing at Grunewald Opera House preparatory to their opening, Nov. 2.—The Dime Museum and Faranta's New Pavilion are nearly ready for their respective openings.

BROOKLYN.

The romantic drama, A Midnight Marriage, was presented to a Brooklyn audience for the first time on Monday evening at the Brooklyn Theatre, and was very well received by a large and intelligent house. The costumes, scenery and appointments are on a grand scale. The date of the drama is [illegible], and the location France. William Redmund and Mrs. Thomas Barry assumed the principal roles, and justified the favorable notices which have been given them on the New England circuit. W. T. Owen, George Sprague, A. Z. Chipman, Fanny Sprague, Augusta Van Doren and Lizzie Andrews well sustained their different parts. The Scene of the Ruined Monastery of St. Jacques, where the midnight marriage takes place, was received with round of applause. Prof. Peteschen, leader of the orchestra, has composed a comic musical fantasie—a political meeting with an imaginary torchlight procession passing—which had to be repeated three times. Week of 27th, Clara Morris in Miss Multon, Camille, and Article 47, Wednesday matinee, 29th, and Saturday evening, Nov. 1, Frederic Bryton and the Morris co. in The Galley Slave.

The picturesque drama, Lynwood, which has been one of the successes of the present season, was given at the Park on Monday evening to a good house. The scenes are laid during the Civil War period, and awaken the latent patriotism of the audience. Maude Granger displays her artistic ability to good advantage, and Gustavus Levick, as Victor Blanchard, proved fully equal to the requirements. W. S. Harkins, E. T. Ringgold, W. H. Thompson and Rachel Booth were excellent. Week of 27th, Wallack Theatre co., in Moths.

The Hoop of Gold was the attraction at the Grand Opera House on Monday evening and was received with the same welcome which was accorded it on its first production a year ago. The melodrama is decidedly English in tone. Georgia Tyler well rendered the part of Ruth Bailey; Charles F. Herbert, Scott Watters, Walter Lefevre and Josephine Laurens were pleasing.

Kenedie's New Enterprise made its first appearance at Hyde and Behman's on Monday evening to a crowded house. Harry and John Kernell were as droll as ever; Kitty O'Neil danced with her usual vivacity, and the comedy of The Halfway House, in which all the co. and a live trotting-horse appear, was very amusing. The olio contains many clever sketch artists. Week of 27th, Callender's Minstrels.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): A rare treat is offered in the way of comic opera. A Night in Venice is playing to large house.

Lee Avenue Academy of Music (Berger and Price, proprietors): A large and appreciative audience came here to see Aimee Pond's Her Atonement. The play throughout was well rendered.

BALTIMORE.

Although last week was Race-week—generally a very good one for the theatres—business at all the houses was unusually light. As the election draws near people seem to be wholly engaged with politics; most of their time and nearly all of their money is devoted to their respective campaign funds, and so the theatres fare badly. The attractions last week were all very good, but they failed to have any draft. At the Academy of Music The Hoop of Gold was presented in good style, with a competent cast and most attractive staging. On Monday night Miner and Barton's Bijou co. opened in Greenpieces and Everyday to a good house. Next week, Jefferson and Shewell's Shadows of a Great City.

Impulse and The Colonel, as given at Holliday Street Theatre by the Eric Bayley Comedy co., were very smooth, pleasing performances. Eric Bayley is a light comedian of the Wyndham school—genteel always, and quietly effective. Florence Gerard left a very favorable impression here last season by her clever performance in Confusion, which was strengthened last week. She is a very satisfactory little artist. Carrie Turner and the rest of the co. were excellent. Jacques Kruger and his co. in Dreams are playing to big houses this week. Next, Storm Beaten.

At Ford's Opera House Edward Sothern drew small houses all the week. On Monday the Rag Baby began a week's engagement to a good-sized audience and will be followed by The Private Secretary.

Tony Pastor's co. is the attraction billed Kernan's Monumental Theatre this week, and among the people announced are: Lester and Allen, comedians; Le Clair and Russell, in sketches; St. Felix Sisters, vocalists; Duncan, ventriloquist; Silvo, acrobat; Myra Goodwin, serio-comique; Till's Marionettes and Tony Pastor. Next week, Harry Montague's Dude comb.

Henry Belmer and Bonnie Meyer will appear during the current week at Front Street Theatre in the sensational drama, A Double Life, supported by Daniel A. Kelly and their own co. In the olio preceding the drama are: The Carthornes, Dutch specialists; the Continental Four; Lang and Rosa, German sketch team.

Since the opening of Harris' Mammoth Museum the attendance has been unabated; the curtain is rung up in the auditorium at every performance to an audience that taxes the capacity of the house. This week, in addition to the attractions in the curio-hall, the Harris Opera co. will appear in Pinafore.

Items: The Journalist Club will have its benefit on Monday, 27th, at the Academy of Music, when the Shadows of Great City will be given. L. R. Shewell and Joseph Jefferson, the authors of the play, are both Baltimoreans. Mr. Shewell is also a member of the club.—Manager Samuel Fort has had the Academy newly carpeted and renovated during the Summer, which adds very much to his already attractive house. He has also had fitted up what he calls Dude boxes, the spaces on each side of the orchestra rail immediately below the private boxes.

CHICAGO.

Margaret Mather has been greeted with uniformly large audiences the past week, and has received abundant applause at every performance. While Romeo and Juliet has drawn the largest crowds to McVicker's Theatre, it is a matter of some doubt whether Juliet is now the most praiseworthy role in the young actress' repertoire. Miss Mather has shown a new phase in the range of her histrionic gifts by a superb performance of Juliana in The Honeymoon. It was full of the most charming touches of comedy and vivacious humor, given in an unconstrained and natural manner, that led us to question if Miss Mather had not been making a mistake all this time, and playing tragedy when comedy was her forte. The answer can only be that this actress is so true an artiste, so rich in dramatic expedient, so conscientious a student, that the whole range of feminine character found in dramatic literature is hers. Certainly there is not an actress now on the English-speaking stage who can on alternate nights so faithfully portray such opposite characters as the Juliet of Shakespeare and the Juliana of Tobin. This week we shall witness even a greater range of talent, the programme being Macbeth, in which Miss Mather plays Lady Macbeth; The Hunchback, Lady of Lyons, Romeo and Juliet, and The Honeymoon. The co. supporting the star is very good. Most of the old favorites, including Milnes Levick, whose Mercutio is above and beyond any representation of that character now known, remain. Frederick Paulding makes an excellent substitute for young Salvini. His Romeo is a good performance—better in the quieter and thoughtful scenes than in the passionate; but Mr. Paulding is a thoughtful actor. Following Mather Joseph Jefferson will appear as Caleb Plummer and Mr. Golightly.

The Wallack co. in the fine play, Diplomacy, have had a successful week at the Haverly Theatre; but the house has not been crowded. This is a matter of regret, for it may be a long time before so excellent a co. is seen together in such a capital drama. Miss Coghlan had a part well suited to her powers in Countess Zicka, and Miss Eyre was seen to great advantage in the part of Dora. This actress is somewhat too robust for the parts that have fallen to her since joining the Wallack co., but her treatment of the character of Dora is forcible and perfectly natural. It lacked only the youthful appearance or girlishness necessary for a faithful portrayal to be perfect. Miss Eyre's figure will not allow her to be other than matronly, no matter how youthful her face. Charles Glenny was a good Julien, and both Mr. Edwards and Gerald Eyre made genuine artistic successes as Count Orloff and Baron Stein. But Osmond Tearle failed to get all there was out of the part of Henry Beauclerc. The suppressed English style is all very well in England. Here the public want to see a little acting. This week the British red-coat drama, In the Ranks, will be produced, in which Edward J. Buckley plays the hero. Called Back, with Mantell and Ferguson, 27th.

The second week of the Salsbury Troubadours at the Grand was devoted to a revival of Green-room Fun. This piece, weak as it is, is immeasurably superior to Three of a Kind. Two weeks is too long an engagement for this co. unless they have something both original and good to offer. The people of Chicago no longer rush to see old favorites in stupid plays. Popular regard must be merited, and not only must clever Nate Salsbury have seen this, but the business of Robson and Crane has proved that even greater favorites than he must pay some attention to common sense in their plays to retain their old-time patronage. New stars are bidding for popularity all the time, with new dramas, and the old stars will find their clientage gone if they persist in their present course of offering dish-water for legitimate comedy. This week and next the Emma Abbott Opera co. will present an extended list of English opera, including several not seen here yet. The advance sales predict a successful season. Even the combined force of Robson and Crane's comedy, could not win success in their latest tailor-made farce, The Cherubs. Hooley's Theatre while doing a paying business was never packed, as in seasons past, to see these faithful comedians. The new play is the most unutterable trash that ever was put on paper and nick-named comedy. In it the twin brothers to Momus were hurried out of sight and battled heavily for their life. Not a line or a word was there in the three-act farce of vapid talk to create a laugh. It was only the comical personality of Crane and the natural fun of Robson which saved the piece from well-deserved failure. The co. were to be pitied for their enforced appearance in such inane nonsense. The comedians will endeavor to redeem themselves this week by appearing in a comedy with some wit in the lines, and some chance for acting, Forbidden Fruit. Fanny Davenport in Fedora, 27. The Olympic will have full houses this week to see Hyde and Behman's Minstrels, one of the most enjoyable combinations on the road. The engagement of Mattie Vickers in Jacquine the past week, was only fairly profitable. It is another case of talent smothered by a dismal comedy.

The Academy had a profitable week with Carrie Swain in Cad the Tomboy. This [illegible] actress is one of the most 'original' before the public. Her methods are legitimate, and with a play suited to her peculiar talents would certainly become a popular favorite. An injunction suit to prevent the performance of Cad, was begun by Leonard Grover at the beginning of the week, and he has succeeded in securing his play. It was performed during the week only by the efforts of Manager Sterry. Mr. Grover will find it difficult to get so capital an actress as Miss Swain to carry his piece. The actress can afford to drop it. She will continue her tour, and produce Fred Marsden's new play, The Little [illegible]. The Hanlons appear this week in Le Voyage en Suisse.

George K. Fortescue did not draw very largely in his burlesque, Well-Fed-Dora, at the Standard. People who had not seen Miss Davenport in Fedora, and they were largely in the majority, failed to catch on to the joke, so to speak. They laughed at Fortescue, but who would not. He is not very funny, but he's big, and in feminine attire makes such a monumental ass of himself that he must be called sided who does not smile. This week a play by a Detroit gentleman named Wetzel, entitled Master and Man, a romantic drama, is to be produced for the first time. The management risk nothing in putting it on, but say it is sure to be a success.

The Chicago Museum Theatre will offer its patrons the rather doubtful attraction of Stevens in Unknown. The Criterion will give the city the first performance of Ranch 10 this season. Grenier's Garden and the Lyceum are still on the top wave of popular esteem, and are nightly crowded.

SAN FRANCISCO.

Oct. 14.

At the Baldwin Theatre last night a large and fashionable audience was present to witness the production of Called Back. It is a pronounced success and will no doubt enjoy a long run.

The Carleton English Opera co., at the Bush Street Theatre last night in La Fille du Tambour-Major, received a warm welcome from a large and enthusiastic audience. The co. is well drilled and competent.

The Standard Theatre, with the minstrels as their attraction (and a strong one they are), give an unexcelled performance. The Great Rinaud, who was new last week, is one of the best female impersonators we have had at the Standard. Gus Mills, who is also new, is extremely funny. Charley Reed and Carroll Johnson cannot be surpassed as endmen. The afterpiece this week is Papa's Coachman, and the plot, which is deep, originated from the gigantic brain of our "plain comedian, Charley Reed."

The Grand Opera House, under Frederick Bert's management, is struggling bravely and with success. This week The Red Pocketbook is the attraction, and I think it will draw.

Billy Emerson contemplates organizing a minstrel co. and to travel with them this wide world over. Harry Rattenbury, one of the members of the Carleton opera co., received a hearty welcome home to Frisco. Harry's Eastern experience has improved him.

Charles P. Hall, treasurer of the Bush Street Theatre, can be always found at his post. A little time since 'twas rumored that Mr. Hall would take a trip East, but as yet he is one of us, and likely we hope to remain with us.

James M. Ward and co. are home again. The interior trip was a very successful one, and Mr. Ward pockets $[illegible] as his share. John W. Thompson joins the Oakland Tivoli co. this week. This is a strong addition, and Mr. Thompson is the right man in the right place.

Ben Cotton and co. are the present and latest attraction in Sacramento. George M. Currie's Under a Mask has been secured for three years by Harry Edwards.

The Cogill Brothers have disbanded—too much election. W. A. Edwards left for the East on the 9th inst.

The Fay Templeton co. sang in Oakland 14th, 15th and 16th. Thence to San Jose, Stockton, Los Angeles, and East over the Southern road, with Chicago as their objective point.

Manager Hayman's next attraction at the Baldwin will be The Private Secretary, which is playing at two theatres in New York and Philadelphia. Nick Long is on his way out to produce and play it.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Lizzie Evans appeared 6th, 7th, 8th, 9th. The first two nights, owing to warm weather, the business was poor; large houses the last two nights. Tony Denier's Humpty Dumpty appeared 18th.

MOBILE.

Theatre (Jake Tannebaum, manager): Katie Putnam, 9th to 11th, to slim houses. Grau's Opera co. appeared 13th and 14th, rendering Queen's Lace Handkerchief and the Little Duke very acceptably. Attendance only fair.

Item: Katie Putnam on her opening night was presented with a beautiful floral offering by the members of Fire Co. No. 8, of which organization she was made an honorary member three years ago.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Grau's English Opera co. in Queen's Lace Handkerchief, 11th; Little Duke, 14th—to fair business. The co. is far superior to that of last season. Devil's Auction under the management of Charles H. Vale to a large audience, 15th. This is the best co. in the spectacular line that has visited our city for several seasons. T. P. W. Minstrels, 24th; Doris' Circus, Nov. 11.

Item: Charles H. Vale, manager of the Devil's Auction, reports business good.

EUFAULA.

Shorter's Opera House (William H. Vigal, manager): Katie Putnam in Little Sunflower played to a large house. Her support is excellent, and the performance admirable throughout. Eufaula will be glad to have this co. again.

ARKANSAS.

HELENA.

Opera House (B. R. Fitzpatrick, manager): An Adamless Eden co. 10th, to fair business. This was caused by adverse criticisms of Memphis papers. Only good feature was Miss Townsend's song-and-dance. Fulton Juveniles, 23d; T. Keene, 27th.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Lilly Clay's Adamless Eden co. 14th, to immense business. The co. is very inferior and did not in any way please. Romany Rye, 22d and 23d; Charlotte Thompson, 24th, 25th.

Capital Theatre (George H. Hyde, manager): Bella Moore and a good support presented A Mountain Pink, 14th and 15th, to large and appreciative audience. She was well received. Gus Williams, 27th and 28th.

Item: E. M. Gotthold, advance of Romany Rye, is in the city completing arrangements for his co. at the Grand.

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): An Adamless Eden, a co. composed entirely of ladies, appeared to a large audience, composed entirely of gentlemen, 14th. The principal feature of the performance is the orchestra, which with the leader, are all ladies. Very good music. Alice Townsend is a good burlesquer, and did her work very cleverly. Rest of performance only fair. The co. reappeared 15th, to a small audience.

Items: The Opera House orchestra will be greatly improved from now on. The Blackford brothers, having just arrived, will make their first appearance this evening, 17th.—Our citizens and visitors will not want for first-class attractions this season, as Manager Butterfield has some of the best cos. travelling booked for this season. Romany Rye, 24th, 25th; Gus Williams, 29th, 30th; Barlow-Wilson, 31st; T. W. Keene, Nov. 1; Lizzie May Ulmer, 4th; Bandit King, 5th; Neil Burgess, 11th; Cal Wagner, 13th.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Kate Castleton and co. appeared in All at Sea, 6th, 7th, and 8th. Miss Castleton is as fresh and bright as ever.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Theatre-goers were on the tiptoe of expectancy when it was announced that Fanny Davenport would favor us with a visit, appearing in the title role of Sardou's great play Fedora. Society was roused from the lethargy into which it had fallen, and in consequence the audiences, week of 13th, were large and brilliant. They were not particularly demonstrative, but showed appreciation of the star's talents in silent admiration. Fedora has had a thorough airing through THE MIRROR columns, and Miss Davenport has long been acknowledged to have but few peers on the emotional stage. Her portrayal of Fedora was a striking illustration of her marvelous histrionic power and commanded the rapt attention of her hearers. Her acting in the death scene was something incomparable. Henry Lee, Miss Davenport's leading support, reached the climax of artistic excellence in this scene. His acting was superb. This gentleman was well received when he recently appeared with Effie Ellsler; but he had a much better opportunity to display his dramatic qualities in Ipanoff, than in his former impersonations. The co. is very strong. Miss Davenport's costumes are gorgeous and her jewels dazzling. Joseph Polk will not occupy the boards current week. Opening 27th, that prince of comedians, Nat Goodwin, will pay a week's engagement. Good houses will greet him.

Academy of Music (McFadden Brothers, managers): The genuine Lulu Hurst, the Georgia curiosity, will give exhibitions, 22d and 23d. If necessary, Manager McFadden will get an extra supply of chairs, tables and etc. for her to wrestle with.

Small Talk: The Selbini family at Belmont and Harrison's perform some astonishing feats on the bicycle.—Den Thompson played the Tabor circuit, week of 13th and did a good business.—The portrait of Henry Dixey in a recent issue of THE MIRROR was much admired here.—Rafael Joseffy closed his engagement with a sacred concert at the Tabor Grand on Sunday night, 12th.—John McFadden of McFadden Brothers met with quite a thrilling experience the other night. He was held up at the point of a big stone enclosed in a handkerchief. Mr. McFadden, however, did not disgorge, but turned on the would-be robber with a force that would turn John L. Sullivan green with envy, and succeeded in completely knocking out his assailant.—The City Council has ordered the police to close the Theatre Comique on account of its unsavory character.—J. E. Last, secretary and treasurer of the Tabor received the sad intelligence of the serious illness of his father and left immediately for Green Bay, Wis.—Mr. Bender, Fiona McAllister's agent, has been here making arrangements to play the Tabor circuit only.—Arling Shaeffer will give a banjo concert at the Tabor, night of 29th.

CONNECTICUT.

NEW HAVEN.

Mlle. Rhea presented Yvonne for the first time in this city, 15th. This charming French star is quite a favorite here among those who remember with pleasure her interesting though perhaps incorrect interpretation of Honest Camille. A large audience sat expectantly through her new play waiting for an opportunity which never presented itself—that of appearing [illegible]. Yvonne is conventional, dry and unworthy of Rhea's ability. Of the cast Lee Cooper and Miss Clarke were noticeable for good work. Ruth's Devotion was seen 16th and 17th by light houses. Helen Bancroft, John L. Burleigh, Ada Weaver and George Thompson furnished as much amusement as this melodrama would admit of, which, by the way, is less than a large thimbleful. Mamzelle's [illegible] proved in this instance far worthier of admiration than [illegible]. When I glanced about at the large audience 18th, applauding the well known Aimee, I wondered how many realized that in Mamzelle they were seeing a somewhat changed and elaborate version of Betsy Baker, a pretty farce written by J. M. Morton, originally produced at the Princess Theatre, London, in 1850, and that the witty dialogue was in many instances a direct appropriation. To be sure Jessop and Gill have stretched out a forty-five minute farce into a two hour comedy by substituting the milliner Toinette for the [illegible] Betsy, and have introduced other features which are noticeable for their lack of originality. Nevertheless, the fact is such. But while Betsy Baker was good, Mamzelle is better and pleases the audience hugely. Aimee certainly possesses naivette, but whether more than many far less favored individuals may be implied from my question. Boston Ideals 21st and 22d.

New Haven Opera House (Horace Wall, manager): Cromwell's Art entertainment by no means merited the poor patronage it received last week. Those who attended were well repaid, and those who failed to be present lost an opportunity seldom afforded. The Rentz-Santley co. 21st and 22d; Charles L. Davis 23d.

Bunnell's Museum: The Equine Paradox, in spite of torchlight, red fire and counter attractions, filled the house several times last week. Since his last appearance here Prof. Bartholomew has added four to the number of his educated horses and made them familiar with several new movements. Bennett and Moulton's Comic Opera co., 20th, for a week.

American Theatre (Press Eldridge, manager): Will open early next month. It is now the property of Messrs. Eldridge and Van Buren who bought it at an auction sale authorized by a judgment of several hundred dollars in favor of Walter Pond, late treasurer of the Daly Vacation co., and D. Andrews, a local constable. The price paid was nine hundred and fifty dollars. The present owners are both clever fellows and will undoubtedly make it a success.

Items: Aimee's bust was adorned with diamonds to the extent of nearly $[illegible] the other night—so at least a connoisseur informs me.—Press Eldridge tells me that his *niece*, whose domestic habits were recently made the subject of an article in this paper has had numerous applications for board by young women who inferred from the article in question that Aunt Louisa keeps a boarding house.—Mr. Alexander in advance of Kate Claxton was in town Saturday.—Edgar Strakosh is acting manager for Aimee. He is a pleasing and courteous gentleman.—Miss Amelia Schrebeck sang at the Arion Concert last week. Her voice is remarkably clear and promises a creditable future.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Ruth's Devotion, 13th, 14th, to light houses, but the general verdict is that the co. gave one of the finest entertainments ever seen here.

NORWALK.

Opera House, (F. W. Mitchell, manager): Redmond and Barry co. 15th, in Midnight Marriage, to the same old story—light business.

WATERBURY.

Opera House, (Jean Jacques, manager): Oliver Doud Byron produced his well-worn Across the Continent, 15th to a good-sized audience. Very liberal and enthusiastic in applause. Lights of London, 22d and 23d.

HARTFORD.

Roberts' Opera House, (W. H. Roberts, manager): Tony Pastor played against a torchlight parade 14th. Very light house, but those who did attend were amply repaid, as the bill was a good one. Dan's Tribulations 15th to a fair house, giving good satisfaction. The leading part was excellently taken by Joseph Sparks, an old Hartford boy. The rest of the cast was good. The orchestra, under the leadership of Mr Braham, was a great feature. Mlle. Aimee, supported by an excellent co. appeared 17th in Mamzelle. The audience was the largest of the week and one of the best-pleased of the season.

American Theatre (Le Clair and Ferguson, managers): Business has been only fair. Week of 20th opens with the following new people: Frank Jones, Alice Montague, Saunders and Dean, Master Robie and Collins Sisters.

DANBURY.

Opera House (C. L. Taylor, manager): Kate Claxton in Sea of Ice pleased the largest house of the season thus far, standing room only being sold as soon as the doors were opened. Rentz-Santley co., 16th, drew a good house.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A large audience assembled to welcome Mlle. Rhea in Yvonne. The lady appeared in the title role. Neither play nor support gave satisfaction to an audience who saw Mlle. Rhea in Camille and Adrienne.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Kate Claxton, in Sea of Ice, drew a good house 18th. She is still a favorite here. Neil Burgess, 2d.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): The Fargo Musical Club produced Chimes of Normandy, 10th, to a crowded house. Although only amateurs, they did remarkably well. Prof. Walter Denyer, as Henri, was excellent. Milton Nobles was announced to appear 20th.

Coliseum Theatre (W. H. Davenport, manager): Same old co. remains. New arrivals: Wade and Hastings and Fanny Archer.

Store Theatre (Jerry Crowell, manager): Arrivals—T. F. Grant, Parker and Queen, Irvine Summers, May Smith, Joe Hayden. Closing—Del Fargo, Mamie Lewis, Malsory and Gray to Star Theatre.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): Herne's Hearts of Oak did a very light business last week. This week, Janauschek in My Life. Aimee, 27th.

Ford's Opera House (John T. Ford, manager): Evans and Hoey's Parlor Match drew good houses last week. Everybody in the cast did well, especially Evans and Hoey and Jennie Yeamans. Edward Sothern and co. this week in Old Soldiers, Aunt's Advice and Crossed. Hoyt's Rag Baby, 27th.

Theatre Comique (T. E. Snelbaker, manager): This week, Harry Montague in The Dude.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The Bertha Welby co., 13th and 14th. The largest audiences of the season greeted the T. P. W. Minstrels, 15th and 16th. Mizpah, in the hands of Patti Rosa, supported by a good co., received liberal patronage, 17th and 18th, with Saturday matinee. This is Miss Rosa's first visit to our city, and her return will be looked forward to with delight. Annie Berlein, 2d and 2nd [illegible]; Bunch of Keys, 24th and 25th.

MACON.

Academy of Music (H. Horne, manager): House closed last week. Katie Putnam opens 2d in Little Sunflower, followed 2d by T. P. W. Minstrels.

Items: The Georgia State Fair opens here [illegible] for one week, and will be a prosperous event for [illegible].—Doris' Circus will be one of the many attractions. It comes, [illegible].—Bertha Welby, who has been confined to her room for the past week, has so far regained her health as to leave for New York.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Frank Mayo came 10th, 11th and matinee 11th in Nordeck to fair business. By request, Mr. Mayo presented Davy Crockett night of 11th. Small audience. This co. is by far the best that has appeared this season, and deserved better houses. Mestayer's We, Us & Co., 2d and [illegible]. The Private Secretary, 27th and 28th.

Items: Bertha Welby, with a portion of her co. arrived here this morning from Macon, where Miss Welby was seriously ill. Miss Welby remains here for a few days, when she returns to New York to recuperate until December, when she re-organizes her co. in [illegible].

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Frank Mayo in Nordeck to miserably thin houses, 13th and 14th. A crying shame on our people. He has a great co.: Rachel McCauly, Henrietta Vaders, J. H. Taylor, and Henry Thompson, with good minor support. The play is rich in terse and vigorous text, and heroic motives and intensely interesting plot. I commend the co. and the play to all patrons of theatre. T. P. W. Min-

strein, 27th; Patti Rosa, 23d; Morton and Bell's Stage-gate, 29th.

Items: Manager Corbyn has great confidence in Frank Mayo and Nordeck. So have I. Town has been full of advance agents for past few days.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Newton Gotthold in Mizalie to a small house 13th. The play was well received and made a favorable impression.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): George K. Fortescue's co. in Well-Fed Dora played to light business 10th and 11th. Nat Goodwin in Confusion attracted a very large audience 13th. Joseph Jefferson appeared to a large house 16th. Adele Carey and co. in The Planter's Wife comes 19th. The Wages of Sin forms the attraction for 25th and Lizzie Evans follows on the 27th.

DECATUR.

Smith's Opera House (J. W. Haines, manager): N. C. Goodwin, in Confusion, 14th, played to a large audience, but was not liked as well as when on a former occasion he played Hobbies. Romany Rye came 16th to one of the largest audiences thus far in the season, and as they did not have time to make their Evansville engagement, they stayed over 17th to a crowded house at low prices.

Arena: W. C. Coup's Wild West, 16th and 17th, at the Fair Grounds did not draw well, on account of a misunderstanding about billing the city.

INDIANA.

INDIANAPOLIS.

Dickson's Grand Opera House (George A. Dickson, manager): Felix Morris' adaptation of Le Pave de Paris, Pavements of Paris, was given 13th, 14th and 15th. The audiences were uniformly fair, and the initial presentation was well received. Adelaide Cherie, who joined the co. at Indianapolis, played a very good Comtesse de Sauvray. This co. was followed 16th, 17th and 18th by the original Sparks co. in Bunch of Keys. Excellent audiences greeted each performance. The same Grimes, the same Snaggs and the same Teddy that were here before tickled the audiences again. One night only, 20th, Joseph Jefferson appeared in a double bill, Lend Me Five Shillings and Cricket on the Hearth. The house was closed 21st and 22d, after which 23d, 24th and 25th Young Mrs. Winthrop came to the fore. Silver King, 27th, 28th and 29th.

English's Opera House (W. E. English, manager): Thomas W. Keene in his own understanding of blood-hungry Richard III., 13th. His conception of the character was variously received by a fair audience. Closed 14th, 15th and 16th. George Wendling delivered three lectures, 17th and 18th, on "Hamlet and His Interpreters" and "An Evening with Dickens." Audiences were not so large as the lecturer and the themes deserved. Week of 20th, Kiralfys' Excelsior.

Park Theatre: Closed.

Zoo (Gilmore and Dickson, proprietors): The usual strong olio, with N. S. Wood as The Boy Scout, for week of 13th. The week of 20th is taken care of by a stock co. of twenty and Fannie Herring.

Items: The scenery at the Grand used in hotel scene of Bunch of Keys was shipped to Evansville and Terre Haute for use there.—Charlie Jefferson is here with Shadows of a Great City, and followed in a few days by his "pa."—It is quite probable that the Grand will adopt lady ushers. Manager English contemplates a new arrangement of sofa-chairs on the entire floor.—Frank Percy Weadon, author of A Camp Meeting Episode, is now working on new French novel, "Sealed Lips."

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Brooks and Dickson's Romany Rye Co. B came 13th to very good business. The play failed to please. The scenery was very fine and was loudly applauded. Co. was a very fair one. George H. Adams failed to arrive 9th.

Grand Opera House (C. Bradbury and Son, managers): Pullman's Dime Museum to good business, 13th, 16th, 17th and 18th. They give a very fair specialty show, but a twenty-cent show would sound better than one dime, as twenty cents was the general admission.

Items: Joseph H. Dobbins arrived home 17th. His co. (Wanted—A Partner) closed season 18th, owing to bad business.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): T. W. Keene presented Macbeth, 14th, before a large and appreciative audience. Sanger's Bunch of Keys co., 15th, to good business. Pavements of Paris, 16th, 17th and 18th to light business. Black Flag, 25th; Michel Strogoff, 27th and 29th.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): Burr Oaks played to good houses 13th and 18th. W. J. Scanlan, 24th.

Masonic Temple (J. H. Simonson, manager): The opening has been postponed until Nov. 6.

EVANSVILLE.

Opera House (T. J. Groves, manager): The Sparks co., in A Bunch of Keys, to large and appreciative audiences, 13th, 14th. The co. is first-class. Lena Melville and Charles Bowser are deserving of special mention. Thomas W. Keene, in Macbeth, 15th. Long before the performance began standing room was not obtainable. Mr. Keene was well received and called before the curtain twice. He is a great favorite here.

WABASH.

Harter's Opera House (Alfred Harter, manager): Harry Watson's Wrinkles, 16th, to only a fair house, but giving an entertainment full of fun. William J. Scanlan, 2d.

IOWA.

OTTUMWA.

Lewis' Opera House (Conn Lewis, manager): Barney McAuley, in the Jerseyman, 16th, to good business.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Keane's Mrs. Partington co., 16th, played to a very enthusiastic audience. Little's World is billed like a circus for 20th. As this will be the third appearance of The World co. in eight months, we fear it will not draw any great business.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Lilian Brown's Jollities, 11th and 14th, to moderate business. Miss Brown, as the Electric Doll, is charming. The White Slave, to an immense audience, 15th. Very well received. The World was presented 16th to a good audience. The scenery was magnificent.

Items: Miss Neally Stevens, of this city, was tendered a farewell benefit 14th by her numerous friends. Large audience. The lady goes hence to New York.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): The Adrian Swiss Bell-Ringers gave a ten-cent entertainment three nights and two matinees last week. Good show; fair house. Lawrence Barrett appeared in Francesca da Rimini 13th, supported by Louis James and a superb co. throughout.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Dion Boucicault and a good co. played The Shaughraun 10th, to large audience. Gus Williams, 13th, in Captain Mishler, to fair audience. Joseph Jefferson appeared 16th to a large audience. R. E. Graham, booked for 18th, failed to send a representative, and is playing St. Louis during the present week. Joseph H. Keane, in Mrs. Partington, 22d and 23d. Lizzie Evans, 30th; Maggie Mitchell, Nov. 1; house closed until after Presidential election; Hanlons, 14th; Dan Sully, 15th; Louise Sylvester, 20th; Planter's Wife, 24th, and Rentz-Santley, 27th.

DES MOINES.

Foster's Opera House (William Foster, manager): The White Slave, 13th, was presented to a fine audience. Little's World co. opened 15th to light business. The cast has undergone some changes since the play was last presented here; but it does not add to the strength of the play. Mr. Little's acting was loudly applauded. Nat Goodwin, 22d and 23d.

Grand Opera House (W. W. Moore, manager): The audience that greeted Lawrence Barrett in Much Ado About Nothing, 14th, was the smallest he ever played before. Much Ado was presented in a most satisfactory manner. Mr. Barrett's second night in Francesca da Rimini was large. Joseph H. Keane as Mrs. Partington, 13th to light business.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Gus Williams in Captain Mishler, 14th, to good business. His play is weak and trashy, but suffices to show off his specialties.

DUBUQUE.

Opera House (Duncan and Waller, managers): Newton Gotthold in Mizalie, 14th, to a small but very appreciative audience. One of the best performances of the season. Eleanor Bartlett assisted by Walter C. Lyman the elocutionist, 2d. Maggie Mitchell, 27th and 28th. Mason and Morgan's U. T. C. co., Nov. 1. Lizzie Evans, 3d.

KANSAS.

LEAVENWORTH.

New Opera House (L. M. Crawford, manager): The Barney McAuley engagement closed 11th. A Messenger from Jarvis Section and The Jerseyman were presented to delighted audiences. Cal Wagner's Minstrels were greeted by a crowded house 13th. Happy Cal's Premier Lexicon du Concett, representing travelers, afforded his many admirers a favorable opportunity to witness his "new departure" in the minstrel line. He has done away with the old-time first part, and in its stead introduced an effective plantation scene. The old log cabin, stumps, logs, ash-hopper and such paraphernalia required for this portion of the entertainment are carried with the co. The co. is a good one. Among them I will mention Lew Benedict, Charles Goodyear, Sam Price, Diamond Brothers, Ned Hanson and Bailey and Jones. The Quaker City Quartette were recalled several times, and Lew Benedict, in a stump oration, paralyzed the audience with his few remarks. Dion Boucicault in The Shaughraun 15th to an appreciative audience.

Items: The White Elephant Varieties opened 13th under the management of Dr. H. Rivers. The venture so far has been successful financially. "Standing room only" is the motto this week.—Genevieve Rogers joined Louise Sylvester here.—The license matter, which has been presented before the City Council several times for consideration, is finally settled, the Council granting the Opera House Company a yearly license in consideration of $100.

PARSONS.

Edwards' Opera House (McKim and Baird, managers): The Abbie Carrington Concert co., 14th, to wretched business, much to the regret of the small audience present.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Haywood's Minstrels, 10th. Denman Thompson as Joshua Whitcomb, 13th.

Crawford's Opera House (Lester M. Crawford, manager): Happy Cal Wagner's Minstrels 13th; Dion Boucicault in the Shaughraun, 14th. Louise Sylvester in Little Ferret and Freaks, 17th, 18th.

Items: Fanny Davenport appeared too late last week for detailed mention in my letter, but after witnessing the play I feel that a few remarks will be in place. The audience was one of the largest this season, and that, too, at prices thirty per cent. in advance. The play was the strongest, in my judgment, since the Silver King, and the supporting co. was an exceptionally good one. Miss Davenport herself is beyond criticism. I would cheerfully pay again to see it, and that is the highest praise a correspondent can bestow.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Louise Sylvester closed 11th with Fanchon to good business. Although the co. had but two rehearsals and made their own costumes, they gave great satisfaction. Fred Warde presented Richard III and Virginius 14th and 15th. Richard III. drew better than Virginius. Henry Aveling, R. C. Hudson and Miss Mittens Willett deserve mention. Draper's U. T. C. co. 25th; Robert McWade, Nov. 14. Only a Woman's Heart co. 21st.

Items: Orton's Anglo-American Circus will winter at the fair ground.—Carrington Opera co. stopped over a few hours, 14th.

ABILENE.

Opera House (H. Bonebrake, manager): Boston U. T. C. held forth to large audience, 14th. Performance very good. Louisa Lord, 27th and 28th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Draper's U. T. C. co. gave good entertainments to crowded houses 11th and 12th. Louise Sylvester in Freaks to a full house, 13th. Pleasing performance. Union Square Comedy co., fair entertainment, to a small house, 14th.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): The World held the boards, 10th. The scenery was the finest we have ever seen. Fanny Davenport supported by an excellent co. appeared in Fedora, 11th. The reputation of the actress called out the largest and most elegant house of the season.

LYONS.

Butler's Opera House (T. A. Butler, manager): Johnson's Jubilee Singers, 11th, gave the best entertainment in their line ever presented here. Their rendition of the Frisco Dudes elicited great applause. Business good.

Item: Mirror can always be found at Bell and Morrow's news stand.

WICHITA.

Turner's Opera House (George Kroenert, manager): Edwin Clifford co. gave three performances, 10th and 11th, producing Rosedale, Planter's Wife matinee, and Vigilantes, attendance and co. good. Sol Smith Russell had the largest house of the season, 14th. Edgewood Folks seems to retain its magnetic power.

Item: Nearly all the cos. that have been here this season report good business throughout the State.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. Macauley, proprietor): The Romany Rye co. drew satisfactory houses and gave a pleasing performance of this now well known play. The co., while it will not bear comparison with the one that visited us last season, was good. Walter L. Dennis gave a manly impersonation of the gypsy gentleman. Victory Bateman was excellent as Gertie Heckett. The Mother Shipton was very good and won an enthusiastic recall for the actress after the scene in the cellar. F. W. Butler repeated his Boss Knivett, which caused such favorable mention when given here before. The scenery has grown a trifle old, but was skilfully handled and came in for a share of the general commendation. Joseph Jefferson, 24th, 25th, 26th; M. B. Curtis to follow in Spot Cash.

Masonic Temple Theatre (Meffert and Friedlander, managers): Closed during week of 13th and will remain so until Friday, 24th, when Havlin's Wonderful Book co. comes for two night performances and a matinee. Alice Oates with a large co. 27th.

New Grand (J. P. Whallen, proprietor): Hyde and Behman's Minstrels have, everything considered, done a good business. This organization gave an original and varied programme, well rendered. The most pleasing features were the singing of the Clipper Quartette, Courtley Banks' stump speech and the levee scene. The co. is a large one, but is weak in its vocal department. The Grand is coming to the front, is well managed before and behind the curtain, and receives patronage from our best people. Haverly's Michel Strogoff, 20th.

Harris' Museum (P. Harris, proprietor): The high standard of excellence in the entertainments offered is maintained. An attractive bill was given past week, comprising a farce, The Croquet Party; Clark Gibbs in specialties, the Ricketts Brothers as the Dancing Shakers, interesting curiosities in the Museum, concluding with Hanky Panky, a pantomime. The mind reading of Mlle. Etta was the distinguishing item, however. This young girl does some wonderful and inexplicable things, and is a drawing card. Large houses have been the rule afternoon and evening. For 20th Mrs. Tom Thumb. Mlle. Etta remains. The Museum stock in a farce; Geis, the caricaturist, and other specialties.

Items: With the election excitement, the interest in the Exposition, the coming of the circus and the number of amusements offered are considered the good attendance at the theatres was something phenomenal.—Barnum drew 25,000 people to two performances, 13th.—The street parade was very good, and the performances satisfactory.—Romany Rye co. arrived only an hour before their Monday night performance, and Mat. Snyder had to hustle to get the curtain up on time.—Reina Lockwood made a show of herself at the Exposition, Tuesday, 14th. She drew well, but her act was rather tame.—Mlle. Etta, the mind reader, is a sister of George H. Adams, the well known clown.—Maggie Willett and Harry Thorne, of the museum stock have made a good impression. The former sings, dances and acts well, and Thorne is a versatile fellow. He gave a good performance in a farce and did a clown in Hanky Panky equally well.—Jacob Rosenthal is here in the interest of Havlin's Wonderful Book, which is billed as the Maiden and the Coachman. The printing is very attractive.—Albert Schlict, a local amateur, possessed of a magnificent bass voice, goes to Italy this week to cultivate his voice with a view of adopting the operatic stage as a profession.—J. A. Barell, the new manager at Harris', is the right man for the place.—Jennie Kennark, who plays the blind girl in Young Mrs. Winthrop, is a Louisville girl. She made her debut here two years ago playing Polly Eccles in Caste.—Manager Friedlander, of the Masonic, has engaged Collmer's German Comedy co. for a number of appearances during the season. They will give celebrated German plays in the vernacular.—The Museum will give a floral matinee—whatever that is—during week of 20th.—Sunday, 19th, a final concert will be given at Phoenix Hill Park with Lefebre, saxaphone; Emerson, cornet; Lax, flute; Schlict, basso, and others as soloists. This is a favorite resort and a big business will be done.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): Fulton's Juvenile Circus Minstrels opened the regular season here 13th, giving a tip-top performance to a medium fair house. They also gave a matinee and night performance 14th, both of which were very slimly attended. They go to New Orleans to make arrangements for an Eastern tour.

Items: Clark Brothers' Tent show couldn't get crowd enough to perform and had to return admission fee to the few who attended.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The production of Monte Cristo by James O'Neill, 13th and 18th, was witnessed by crowded houses. It ranks as one of the finest stage performances ever seen here. Mr. O'Neill as Edward Dantes gave an impersonation long to be remembered, and his ably conceived and faultless rendition of Monte Cristo ranks high as an artistic performance. Ralph Delmore's Noirtier was poised and thorough. Mr. Kent's Albert most conscientious, while the Caderousse of Mr. Shannon was humorous and unstilted. Eugenie Blair, as Mercedes, gave a modest and refined rendition. Her stage presence was as pleasing as her costumes were tasty and beautiful. To particularize would be useless. The stage effects were fine and the garden fete was very gorgeous.

City Hall (Ira C. Stockbridge, manager): The Boston Ideals in their final tour drew three crowded houses, 17th and 18th, and Martha, Patience and Giroflé-Girofla were rendered in a manner seldom equalled as regards the vocal attainments of an operatic troupe.

Items: The old Lyceum, remodelled and improved both in stage and auditorium, is to be opened 20th by Edward Lamelle and a fine co. in The Iron Mask. It is the intention of the management to make this house a popular resort.—L. C. Wade, the critic of the Times, is vacationing in the metropolis.—Several of the Ideals were taken care of by local friends. The business done by Monte Cristo and the Ideals was simply great.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Lights o' London, 13th and 14th, with a poor co. to small houses. Outside attractions proved too much for Callender's Minstrels, 15th, but the fair audience that did attend witnessed only a medium entertainment. Jumbo Davis closed week, 16th, to a $600 house. Although this is the home of Dot Thompson's Pilgrim Orchestra, I must concede that Jumbo's orchestra is its equal, if not superior. Ruth's Devotion, 23d; Smith's Specialty co., 27th; Henry Chanfrau, 28th.

Items: Manager R. H. Butler, of the Lights, and William Welch, of Callender's, lost all their personal property by the burning of the warehouse, where it was stored in Philadelphia. Mr. Butler's loss is $3,000 and Mr. Welch's $1,000. Manager Welch, while in England, made arrangements to star a leading actor and actress in this country next season. The plays which he bought number five, three of which have been produced with success.—Billy Kersands has always been announced when Callender's played, but for various reasons has never appeared until their last visit.—That has shown so bad on the N.E. circuit is no name for it. There are more cos. that are financially embarrassed than the three last seasons put together.—Jumbo showed his diamonds to the "boys," as usual; also four bank-books on Boston banks for $5,000 each.

HAVERHILL.

Academy of Music (J. F. West, manager): The Ideal Opera co., in The Bohemian Girl, 16th, to a large audience. Everybody delighted, especially with Myron W. Whitney. J. L. Stoddard, lecture, 14th.

Britten Hall: Prof. George Riddle, in Shakespeare's readings, 15th, before a very select audience.

Items: The La Petite Marguerite Concert co. and Roller Skating and Bicyclists showed at the Globe Rink here two nights, 14th and 15th, and are stranded here in town. Poor business. Manager West was one of three to pay the rent of Britten Hall Tuesday night to get money to enable the unfortunates to leave town.

CHELSEA.

Academy of Music (James B. Field, manager): Jumbo Davis appeared, 13th, to an immense house, every seat being sold. Kate Claxton and co. presented the Sea of Ice, 16th, to a good house. Miss Claxton, Charles Stevenson and George Boniface, Jr., acted with spirit; rest of the co. poor. Boston Theatre co., in Silver King, 25th.

BROCKTON.

Opera House (H. L. Bryant, manager): Flora Myer's co. booked for five nights, week of 13th; cancelled. Callender's Minstrels gave a fair performance to a small audience, 16th.

City Theatre (W. W. Cross, manager): The opening sale of seats for the first performance in this new and elegant house, took place 16th. The advance sale is gratifyingly large, $1,000 being taken in the first two hours. Joseph J. Buckley, of the enterprising firm of Thompson and Buckley, news-dealers (where The Mirror can always be found), is to be in charge of the box-office. The Boston Ideal Opera co. will be the opening attraction, 24th and 25th; Boston Theatre co., in The Silver King, 27th and 28th; H. T. Chanfrau, in Kit, 30th; Monte Cristo, Nov. 3 and 4; Moulton's Opera co., 5th to 8th, inclusive; Oliver D. Byron, 10th; Concert, 13th; Boston Museum co., 15th.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Rhea, as Yvonne, gave a first-class performance to a large and enthusiastic audience, 18th; Hanley's co. gave Dan's Tribulations, 14th, to a full house.

HOLYOKE.

Opera House (Chase Brothers, managers): Tony Pastor, with an excellent variety, amused a fair house, 13th. Redmund and Barry co. illustrated a sixteenth century Midnight Marriage, beautifully costumed and in a most charming manner, 14th. Oliver Doud Byron escorted us Across the Continent, 16th, amid fireworks and firearms, and we felt perfectly safe when we saw the green baize drop. Mlle. Rhea, with the most admirable co., filled the house, 17th, the occasion being her first presentation here of the new play, Yvonne. The French and English dialect were so much confounded in many of the exciting passages that I am convinced the majority would have voted to see and hear Mademoiselle as Adrienne, or Camille. Many were disappointed that Yvonne was substituted for Frou-Frou. The Marseilles Hymn was superbly rendered by the orchestra as a fitting tribute to Mlle. Rhea, and floral offerings were in abundance.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Oliver D. Byron, 14th, in Across the Continent, had a fair house, the gallery portion of which evinced much enthusiasm. Tony Pastor, 15th, had the smallest house he ever exhibited to in this place, but gave a first-class show, Myra Goodwin being an attractive addition to the co. Dan's Tribulations, 17th made the rafters ring with their hilarious and breakneck business. There is so much confusion and hubbub in the piece, though, that it leaves the auditors at the close of the play in a semi-dazed and semi-exhausted condition. Business fair. William Redmund and Mrs. Thomas Barry in A Midnight Marriage, 18th, gave the best dramatic representation thus far this season. Both play and co. are of sterling merit, and Mr. Redmund and Mrs. Barry were given several calls. Of the support W. F. Owen's St. Ange divided honors with the two stars.

Items: The Presidential contest is just beginning to take effect, and light houses will probably be the rule until after election.—James Russell of the Russell Brothers' team with Tony Pastor, kindly informed the audience that he was at the top of the ladder in his profession. Further comment is unnecessary.

MILFORD.

Music Hall (George G. Cook, manager): Laura E. Dainty edified a fair house with readings 14th. Hattie Ernest, of Boston, soprano, sang a number of selections quite acceptably. Jumbo Davis made his first call 13th to big business. His orchestra is superb.

TAUNTON.

Music Hall (A. B. White, proprietor): Lights o' London played to large audiences 17th and 18th, giving general satisfaction. Co. good. Silver King 24th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Callender's Minstrels played to fair houses 13th. Aimee played Betsy Baker at matinee and evening of 15th to fair houses. Redmund and Barry in Midnight Marriage to fair house 17th. Dan's Tribulations drew a large house. Election excitement is at such a pitch here that the management deem it wise to skip a week or so. Oliver Doud Byron 30th.

LYNN.

Music Hall (James F. Rock, manager): Manager Rock's Star Course opened with the Ideal Opera co. in Martha 15th, to a large and cultivated audience. Our musical critics are of the opinion that it was the finest and most complete rendition of the opera, both musically and dramatically, that they had ever witnessed. The features of the performance that won applause were Marie Stone's rendering of the "Last Rose of Summer," and Tom Karl's solo number, "Oh, so fair." Mr. Whitney as Plunkett left nothing to be desired, and proved himself to be a comedian of the first order. The rest of the cast did excellent work and the chorus fulfilled its duties finely. Callender's Minstrels gave a very pleasing entertainment 16th to a fair house. Wilbur Opera co. 22d, 23d and 24th; Rentz-Santley, 25th; Oliver Doud Byron, Nov. 1.

Item: A party styling itself the People's Theatre co. is billed for Odd Fellows' Hall next week in a list of standard plays at cheap prices.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Callender's Minstrels did a very good business, 17th. Most of the witticisms were old enough to vote, and the olio was about as ancient. Very few attractions till after the election.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): John A. Stevens in his own drama, Unknown, and Passion's Slave, played a successful engagement week of 13th. Louis Aldrich in My Partner 24th, 25th.

Whitney's Grand Opera House (C. J. Blanchett, manager): Harry Mann's Silver King was presented first half of week of 13th to large and enthusiastic audiences. The remainder of week was filled by John T. Raymond in For Congress, In Paradise and [illegible]. Business very satisfactory. Lawrence Barrett in Much Ado About Nothing and Francesca da Rimini, 23d, 24th and 25th.

White's Grand Theatre (Charles O. White, manager): Nothing will be seen here week of 20th except of a political character. Zozo, the Magic Queen, is booked for week of 27th.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Uncle Tom's Cabin to a fair house 17th. Lottie Swain was billed for 20th, but cancelled. Renfrow's Pathfinders, 28th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Mr. and Mrs. Harry Watson, in Wrinkles, 18th, to poor business. Small, but good audience. San Francisco Minstrels, 24th.

Items: Mel. Fairchilds, an old professional, starts from here in a small boat for the Gulf of Mexico. He is in search of health.

BAY CITY.

Westover's Opera House (John Buckley, manager): The Jolly Pathfinders, 10th, to fair business.

IONIA.

Armory Hall (R. B. Smith, manager): Hi Henry's Minstrels gave a very fair performance to a good house, 13th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Maggie Mitchell, week of 13th, presented Fanchon, Little Barefoot, Pearl of Savoy, Mignon, Lorle and Little Savage—seven performances. The ever-welcome little star well deserves the title of America's favorite. That she still retains a strong hold on the hearts of the people was demonstrated by the large and fashionable audiences that greeted her throughout the entire engagement—a most flattering reception, a fitting and complimentary tribute. The Pearl of Savoy, Mignon and Lorle were especially fine performances. Lillian Andrews, a very clever young artiste, made a very favorable impression, admirably playing the roles of Chonchon and Florina. Charles Abbott, an actor of marked ability, finely sustained the leading roles. R. F. McClannin and James T. Galloway were commendably good in their several roles. Mrs. J. A. Eberle plays her parts well. The audiences were marked by an unusually large attendance of ladies. J. Newton Gotthold in Mizalie; A Double Life, week of 20th. Salsbury's Troubadours, 27th, 28th and 29th. Margaret Mather, 30th and 31st, Nov. 1.

Olympic Theatre (Edwin P. Hilton, manager): Week of 13th, a good olio and specialties to good houses. New faces: Lizzie Aldine, Lillie Morris, Charles Giddins, Burgiman and Aldine, Hall and Williams and the Female Mastodons. Sid C. France, Marked for Life, week of 20th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The week has been a quiet one as regards professional events. The Lachmund Family, a trio of professional musicians, gave a complimentary recital, 13th, which called out a large and select audience. Second appearance of the Flour City Minstrels, 14th and 15th. Local co., comprising some former members of the burnt-cork profession and some promising amateurs. Large house received with pleasure a programme of fair singing and some good specialty work. Proceeds for charitable purposes. Considerable interest was provoked by the heavy advertising of Mizalie, the new play in which Newton Gotthold proposes to star through the season. This laudable ambition did not materialize at the box-office when the engagement opened 16th, and business has been bad. The play is strong by spasms. Were it not loosely thrown together it would attract the attention continuously. As it is the impression given is hardly a pleasing one. Mr. Gotthold played a dual role very well indeed, and was ably supported by the gentlemen of the co. I am sorry I cannot say as much for the ladies. Nearly every one of whom is out of place. Annie Douglass, who attempts the Countess Beatrice, is a good comedienne, perhaps, but not fitted to portray a lady of sorrowful and lymphatic moods.

Pence Opera House (Fleming and Wood, managers): Something almost like a cyclone of success has struck this house. Sid. France is just ending a two weeks engagement, during which business has averaged heavy, and some nights there has been standing-room only. Of the merits of the drama produced, the James Boys, I need say nothing.

Theatre Comique (W. W. Brown, proprietor): A good co., comprising negro and Irish comedy and roller-skating artists, have drawn full houses.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Maggie Mitchell in The Little Savage, 17th, gave splendid satisfaction to one of the finest audiences ever assembled here. The "Standing Room Only" sign was hung out at 7:45. The support was very good. Dan Sully, in The Corner Grocery, 14th. Good house, and from the applause am sure all were well pleased.

MISSOURI.

KANSAS CITY.

Coates House (Mel. H. Hudson, manager): Barney McAuley opened for three nights 13th. Business good. Well-filled houses greeted Cal Wagner's Minstrels 16th, 17th. The audiences were very enthusiastic. The points and jokes, many of which were new, were highly enjoyed. The applause was almost continuous. Among the special features may be mentioned Herbert Hake's contortions, which are among the most wonderful on record. Costell Brydge's "A Boy's Best Friend" was called three times. The imitations by the Quaker City Quartette were also well received.

Gillis Opera House (Corydon F. Craig, manager): A good pre-election audience greeted George H. Adams' Anglo-American Consolidation, with many smiling faces, 17th, 18th. Mr. Adams, as a clown, is inimitable in his many tricks and pranks. Among those in the co. deserving special mention are Kohen Segawa, the Japanese juggler; Mr. and Mrs. Jules Tissot in their living pictures, and Cardella and Von Auken in their unequalled performance on the horizontal bars. Denman Thompson, 23d, 24th, 25th.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Little's World, matinee and evening, 11th. Business good; scenic effects fine. As much can not be said for co. presenting play. The World is about the poorest of the melodramas that have appeared here, and the sooner it is shelved the better. Dion Boucicault in Shaughraun, 13th. Business good; co. good; a great improvement on that of last year, with the exception of Dion Boucicault, who replaces Sadie Martinot, and who does not make as much of the part as her predecessor. Barney McAuley in Uncle Dan'l, 16th; business good. Audience very much pleased. McWade, 24th and 25th; Denman Thompson, 27th.

Items: Business Manager E. J. Parker, of the Dion Boucicault co., requested your correspondent to deny the rumors that are flying around that the elder Boucicault has left the co., and that his part is being taken by his son Dot. Mr. Boucicault was away from the co. but one evening, at Elgin, Ill., and while the young man played the part well, his father has not yet turned the co. over to him, as has been reported. Business has been greatly damaged by this rumor.—Manager Craig, of the popular Gillis Opera House at Kansas City, was in the city one day this week and was warmly welcomed by his many friends, who are glad to hear of the great success of his house.—Managers of travelling cos. complain bitterly of the opposition they meet in every town, in the shape of a free political show. One manager reports playing against seven of them in succession, and thinks business was greatly damaged in consequence.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): A great house and a great performance was the occasion of Frederick Warde's engagement in Damon and Pythias 13th. Abbie Carrington in scenes and acts from grand opera pleased moderate audiences 17th and 18th Saturday matinee. Jennie Waltz Comic Opera, a small town attraction, play here 22d, 24th and 25th, with no dates ahead.

Smith's Hall (Charles W. Lyon, manager): George H. Adams' H. D. had a boisterously-pleased audience 16th.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): J. Z. Little presented The World 13th to a large audience. The marvelous scenic effects of the entertainment have seldom been equalled in this city. B. F. Nadal came 16th to poor business. George H. Adams' Humpty Dumpty 30th; Louise Sylvester 31st.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Storm-Beaten drew good houses all last week. The audiences expressed themselves well pleased with the entertainment. Monday night of this week witnessed the opening presentation of Bartley Campbell's Separation to a rather light house owing to a big political parade. Separation was put on the stage in an excellent manner as regards co. and scenery. The costumes were very fine, especially those worn by Ellie Wilton. Nelson Wheatcroft as Benton Blair showed careful study which was appreciated by the audience, and Miss Wilton received the compliment of tears from many of the more sensitive ladies present. The acting of Messrs. Eytinge, Dillon and Burns was also deserving of mention. The female characters were all well taken, especially that of the French soubrette by Maggie Bonner. It is expected that good houses will be the rule of the week. Two Johns and Queena next week, three nights respectively.

Items: Bartley Campbell and Manager Henderson occupied a box Monday evening. The nervous twitching of the fingers of the former and the intenseness of the latter showed decided interest in the performance.—Leon Washburn, of circus fame, has purchased Aberle's Theatre, where he proposes to run a museum, menagerie and variety show. Mr. Aberle is going on the road as manager for Lena Aberle's Osalda co.—G. W. Bunnell has been looking some time for a location for a museum in Jersey City, but has evidently been foiled by Mr. Washburn.—An excellent business is reported from Waring's Theatre, Hoboken. It is the only place of amusement there, and has low prices. A good variety show is on the boards this week.

NEWARK.

Park Theatre (Leonard Gray, manager): Mrs. George C. Howard played to fair business 13th, 17th and 18th. The Eric Bayley Comedy co. come 2d in Impulse. [illegible] will be here 23d, 24th and 25th in [illegible].

Grand Opera House (Leonard Gay, manager): [illegible] Leggett's Adamless Eden co. will appear 23d.

Newark Museum (J. W. Falmey, manager): The attractions this week are: Japanese Tommy; T. Boudinot, [illegible]; Little Lottie, [illegible]; Nellie Maxwell, [illegible]; a curious [illegible] called Beaudreau; and Aimee Jaines, a [illegible].

Newark Opera House (Fred Waldmann, manager): A. Locke's successful melodrama, Nobody's Claim, is announced for the week with Joseph J. Dowling as [illegible] in the principal characters.

TRENTON.

Taylor's Opera House (John Taylor, manager): Bartley Campbell's co. presented Separation in excellent style, 13th, 14th. The co. was one of the best that has appeared in this city this season. Especially good was the performance of Ellie Wilton in the emotional role of [illegible]. Nelson Wheatcroft did the emotional on the male side of the play, and did it well, as Benton Blair. John Dillon also received applause in one of his comedy roles. Joseph J. Dowling and co. in Nobody's Claim 16th to a crowded house. Aimee, 24; Jumbo Davis, 25.

PLAINFIELD.

Stillman Music Hall (Cong. A. Marsh, manager): The new Music Hall was formally opened 13th, by Theodore Thomas' orchestra of fifty pieces and Emma Juch, soprano. The programme was made up of classical music, of course, but which was sufficiently familiar to be popular. [illegible] All the wealth and fashion of the neighboring country was there. [illegible] were in full dress, while the very elaborate toilets of the ladies [illegible]. Hazel Kirke was presented 18th. Madame Janish is booked for the 26th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Rose H. Leland, manageress): Hazel Kirke drew large houses during the first half of last week, and as a matter of course everybody was pleased with the play and the excellent cast. William Morris was one of the new faces in the cast. [illegible] J. K. Tillotson's play, Lynwood, was produced for the last half of the week, and attracted only fair houses. The efforts of Gustavus Levick and Maude Granger [illegible] they were both very warmly received. [illegible] the language is stilted, [illegible] while the ending of the play is weak and faulty to a degree. For the current week the Two Johns co. and The Governor are announced.

Royal Museum: Pauline Markham, in The Two Orphans and Ticket-of-Leave Man drew large audiences during the whole of last week, and the performances were continuously applauded. For this week a large specialty co. is engaged, and a season of variety entertainments.

Item: J. J. Foster, late with Jacobs and Proctor, has joined Pauline Markham, as business manager.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Harry Meeinger's Dude co., 13th, 14th and 15th, to poor houses. The Two Johns closed the week to light business. House closed this week, opens 27th with Hazel Kirke, three nights. J. K. Emmet, 30th, three nights.

Corinthian Academy of Music (Philip H. Lehnen, manager): The Knights, the first three nights of last week, to light audiences. House closed the last half of the week; will remain closed this week.

Items: At the Dime Museum business continues to rush first-class. The performances given are equal to the admission.

TROY.

Griswold Opera House (S. M. Hickey, manager): The Two Johns co. appeared to fair attendance first part of past week. Hazel Kirke co., 16th, 17th, 18th, moderate houses. Joseph Murphy, in Shaun Rhue and Kerry Gow, 23d, 24th and 25th.

Rand's Opera House (J. H. McGrath, manager): Maurice Grau's French Opera co., supporting Mlle. Theo, are announced to appear in La Jolie Parfumeuse, one performance, 25th.

Grand Central Theatre (F. Corley, manager): Mlle. Marie Girard's English Novelty co. have been engaged for the current week.

Apollo Hall (James Hearne, manager): Jordan and Allen, Bergman and Moore, Susan Vincent, Fitzgerald and Lacy, Mike O'Brien and Sadie McGill will appear entire current week.

BUFFALO.

Academy of Music (Meech Brothers, managers): The event of the season was Henry Irving's engagement the first three nights of last week, when he presented Louis XI., Much Ado About Nothing and The Merchant of Venice. The last two evenings, when Miss Terry was also to be seen, the theatre was packed, [illegible]. Quite a number of ladies who found all the seats taken [illegible] themselves in the gods' gallery. The Two Johns are billed for 25th and 26th, [illegible].

Court Street Theatre (J. M. Hill, [illegible]): Joseph Queens opened to rather light houses [illegible].

The Adelphi (Joseph Lang, manager): Gaylord's Zozo co. did a rushing business week of 13th. [illegible] The scenic effects are very fine, especially in the last act, which is a fair rival to the Black Crook. H. E. Lacelle's Specialty co. opened for the week, 20th.

Items: [illegible] co. is billed for the current week.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The first three nights of the past week were devoted to Lynwood, which was produced to only fair audiences. The play was mounted in the best possible style and the co., which introduced [illegible] Granger and Gustavus Levick, gave excellent satisfaction. The event of the week, however, was the three performances of Henry Irving. [illegible] Louis XI., Shylock and Much Ado About Nothing. [illegible] but both press and public seem to agree that it was a rare treat and one long to be remembered. [illegible] This week, 24th and 25th, Hazel Kirke.

Grand Opera House (P. H. Lehnen, manager): Harry Meeinger's Dude co. did a light business last three nights of the week. This week Storm-Beaten will hold the boards.

Items: Henry Irving went direct from here to Boston by special train. Ellen Terry won many admirers. Mr. Irving took occasion to say that the Wieting Opera House stage was one of the most complete he had ever acted upon.—Sweeney's Dime Museum still attracting good audiences.—Manager Lehnen's pet star, Joseph Emmet, will appear here for three nights early in November.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): The house was comfortably filled on Monday night to see Queena, which was very well rendered by the Tillotson-Williams co. Ross Kenne, Mason Mitchell and Henry Holland were called before the curtain three times. Next week, Ruth's Devotion, with a splendid cast, and introducing a band of Louisiana Jubilee Singers.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Storm-Beaten was given 13th and 16th, and met with the approval of fair houses. Joseph Murphy, 25th.

AUBURN.

Academy of Music (E. J. Mason, manager): Storm-Beaten to a fair audience, 15th and 16th. The stage settings were very good, and the audiences were well pleased.

OLEAN.

Opera House (Wagner and Reis, managers): Mr. and Mrs. George S. Knight presented Over the Garden Wall to a large house, 16th. The co. was excellent and gave that mirth-provoking performance in very good style. Planter's Wife, 17th, to a rather light house, owing to the statement in the Bradford Era that the co. had collapsed and gone back to New York.

COHOES.

Opera House (P. J. Callan, manager): Mr. and Mrs. G. S. Knight in Over the Garden Wall, 16th, to fair business. When we first saw this charming couple in Baron Rudolph, we were very much pleased with the play and players; but they seem to be deteriorating both in the style of play and in support. The Knights can act well, but they introduce too much variety business. We are glad to see they are going to do something better, having the right to play a version of The Private Secretary on the road.

POUGHKEEPSIE.

Collingwood Opera House (A. B. Sweet, manager): Mr. and Mrs. G. S. Knight and their excellent co. delighted a small audience with Over the Garden Wall, 13th. It is constructed for laughing purposes only, and fills the bill exactly. Nothing more until after the elections.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Wilbur Opera co. in Little Duke played to a good audience, 14th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Plan-

[CONTINUED ON EIGHTH PAGE.]

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NEW YORK, . . OCTOBER 25, 1884.

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*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Novelty and Originality.

Joseph Pulitzer, the editor of the *Morning Journal*, when interviewed recently, asserted that his paper was the greatest success in modern journalism, and that its large circulation was due to the original and novel features he had invented and introduced to metropolitan readers. Had we space we might pause to dispute the claims of tremendous success put forth by this journalistic product of the untamed West, but we can at all events heartily endorse the originality and novelty of his methods.

Probably the most emphatic example of this peculiar and exclusive originality and novelty was afforded by the *Journal* on Tuesday morning in the following article, which appeared among several other theatrical notices:

After travels that have taken in the best part of this continent, and almost outside ups and downs, the Bijou Opera Company turned up at the Grand Opera House last night in Orpheus and Eurydice. It may be said at once that the performance is a good deal better than it was when originally at the Bijou Opera House. Mr. Digby Bell is replaced by a better comedian. The present people are infinitely superior both in quality and voice. The little lady who takes Ida Mulle's place, Blanche Murdoch, is quite as petite and cunning as her predecessor. The performance is a jolly one all round. The opera bouffe, which is almost a burlesque, will run during the present week.

The originality and novelty in this case consists in the fact that Oliver Doud Byron and his company occupied the stage of the Grand Opera House on Monday night, appearing, according to advertisement, in Across the Continent. It is true Orpheus and Eurydice is underlined for next week, but even taking that fact into consideration, the *Journal's* notice was somewhat startling.

Here we have a fine specimen of the Western enterprise discernible all over Mr. Pulitzer's sheet. But if this dramatic writer takes time by the forelock and prints criticisms of performances that have not occurred, why should not the repertorial staff do likewise and anticipate the news—as the *Herald* predicts the weather—two or three days in advance.

We wonder what Mr. Digby Bell's thoughts were in reading that he was replaced by a better comedian? And no wonder how a paper that employs its "enterprise" in the direction of fraudulent criticisms can expect to exercise influence or command respect?

Mrs. Kendal in her recent address at Birmingham said truly that the influence of the press, though very powerful, "will cease to be so if playgoers find that their mentors, the critics, are not trustworthy guides." The *Journal* has proved itself not only untrustworthy in judgment but mendacious and malicious by publishing an article respecting a performance which did not occur, and making unfavorable comparison between a former member of the cast and an actor who has not yet been seen in this city. If all the *Journal's* theatrical articles are equally novel and imaginative we can readily understand the general contempt in which its utterances are held by professionals.

We Must Be Heard.

A marked difference in methods cannot fail to be noticed, by frequenters of the Theatre, between the English and the American actor. Not so much in gesture and bearing as in elocution and delivery. In what we have now to say we do not purpose to defer the one to the other, for in the ranks of both we find talent and eminence.

In regard to the use of the voice, while the one is often sharp and metallic, that of the other is more frequently smooth, soft and clear. The one seems to be addressed mainly to the intellect; the other appeals to the heart. We find in one the tone of instruction; in the other that of unction and sympathy. What the American utters is often lost to the ear, while the best examples of the English school seek to make themselves heard distinctly and understood—the result of careful intoning.

It is due in a considerable measure to this last merit that we see English plays well received among us, and success almost acquired by significant delivery where the worth of text and plot may be somewhat questionable. We would not be understood as asserting that all American actors are speech-stifflers and inefficient elocutionists. We could name more than one, and even many, of either sex who adorn and beautify the language they utter. We simply urge the necessity of having more of this order on the American stage.

The elocution of the stage, both in England and America, has been greatly deteriorated by the abandonment of blank-verse as the textual form of plays. Blank-verse requires an observance of rhythm and melody in the delivery. To a different usage it was that we can refer to Macready, Ellen Tree, Charles Kean and their English comrades as exemplars of pure recital. The dramas of the representative playwright of their day, Sheridan Knowles, were written in blank-verse, which adapted itself to and encouraged pure, harmonious speech. Even in the prose dramas of that time the authors employed language so methodized as to furnish rhythm and musical utterance to the voice.

This element fails in the dramas of the present day, as is pointedly evidenced in the productions of Dion Boucicault, who may be accounted the representative playwright of our generation. All of his works are in prose, and we cannot say that in any of them is attention given to the harmony of style which requires a musical intonation in the delivery.

We may add here that the noticeable absence from our stage of heroic tragedy has no little influence in depressing the tone of the Theatre. In other days it has been the constant leverage which raised the drama and ennobled its surroundings. Never was its animating and elevating power more needed than at this time. The great duty of the Theatre is to counteract the belittling influences from without and within, and by employing as its allies the great agencies of the heroic drama and its noble rhetoric, to maintain the highest standard of intellectual and æsthetic excellence.

The New Code.

The decision of questions of art is, we observe, coming under a new jurisdiction. The subject is to be no longer treated with a drench from the ale-pot and pricked with the stiletto of Gillott or Esterbrook.

For the one we are to have gore, red gore, and for the other the penetrating rapier. No longer is the playwright to be attacked at a safe distance from the bastions of the press, nor haled into the cavernous dungeons of the press-room. For these are to be substituted the open field and the blade of honor; as we learn by the recent report that a duel has been fought in Paris between M. Ferdinand Bloch, the dramatist, and M. Bauer, the critic of the *Echo de Paris*. To make a sure thing of it the conditions were that the duellists exchange four shots at twenty paces. M. Bauer was wounded in the thigh; his condition is serious and he is not likely for some time to come to be able to write slightingly of the loose plots, vague language, or inefficient characters of M. Bloch's dramas, if such they be.

In the same direction of improved culture we find that Herr Stier, a Viennese journalist, has been fined sixty dollars for a criticism upon an operatic artist.

In both of these cases we could have wished for something more definite as to the special incitement to the deadly encounter. In the one case, whether the dramatist had been charged with placing before the Paris public a play over cleanly and decent and lacking in the vital presence of a rich divorce or an ingenious strangulation, intermixed with a proper allowance of bastardy and adulterous commerce. In like manner, with regard to the imposition of the pecuniary mulct, are we to understand that the Court found that the guilty defendant had charged the honorable plaintiff with having failed to rise to C in alt or sink to Z in the utmost depths of the bass?

A new schedule of the terms which may be safely employed by critics is absolutely necessary to protect them hereafter from the fatal risks of the field and exhausting demands on the exchequer.

As nearly everything French, in the dramatic way, takes like mumps and measles in this country, we shall no doubt soon hear of mortal conflicts on Union Square with sword and pistol and terrific fines levied in all the courts which have jurisdiction.

Personal.



ROBE.—Above is a capital portrait of Annie Robe, the new English actress, who has created such a favorable impression at Wallack's in Nita's First.

LATHAM.—Emma Latham is a pupil of the New Lyceum School.

MAYHEW.—Charles Mayhew is daily expected from the other side.

CANNON.—John D. Cannon's condition is reported to be somewhat improved.

RELLY.—Josephine Reilly does not seem to materialize very vividly this season.

ELLIOT.—Gilbert Elliot has sailed for England to fulfill an engagement in London.

GOODWIN.—Nat Goodwin proposes to produce an old-style burlesque later in the season.

MCDONALD.—J. A. McDonald will play in Called Back on the road. He has replaced Herbert Kelcey.

DAINTY.—Laura E. Dainty, one-time Mountain Pink star, has returned to her first love, New England Readings.

COATE.—Charles Coate will probably play the boy in Lady Clare next week at Mr. Buckstone will be wanted for Moths.

CATHCART.—It is not generally known that Maud Cathcart is the wife of Mr. Letheroust, now playing at Wallack's Theatre.

DAGUERRE.—What a convenient name the prima donna of the Milan company has for an irate manager to roll on his mouth.

OSBORNE.—A meeting of managers is shortly to be held to consider the unfriendly policy of the *Herald* in regard to the theatres.

PREVOST.—Marie Prevost, who has been ill, is fully recovered. She will probably begin a starring tour in December with Czeka.

EASTLAKE.—Mary Eastlake will accompany Wilson Barrett as leading lady when he comes here with Claudian. She resembles Ellen Terry.

FORSYTHE.—Kate Forsythe will probably appear at the Madison Square Theatre in Buchanan's play should the Mallorys produce it.

FAWCETT.—Edgar Fawcett's new play, Christine, is likely to be produced by a London manager before long. The Union Square management also have the piece and are considering it for early production.

BRADLEY.—A. D. Bradley, the veteran actor, who had been placed in the Home for Incurables, was admitted last week to the Forrest Home.

HARRISON.—Louis Harrison has introduced some new funniments into Skipped. While he and John Gourlay are on the stage the laughter is incessant.

ARNOLD.—Florine Arnold has joined the Michel Strogoff company, playing Nadia. Miss Arnold was for two years leading lady with W. J. Scanlan.

SOTHERN.—There are two city managers anxious to secure Edward Sothern, as it is not probable that he will attempt another starring venture this season.

ARONSON.—Rudolph Aronson, whose health for some time has not been of the best, is quite recovered. He has several dance pieces in process of composition.

WHEATCROFT.—Nelson Wheatcroft is playing Sidney Norcott in The Galley Slave. He says he likes the part better than that of Benton Blair in Separation.

GRAY.—It is semi-authoritatively announced that Ada Gray, who is in better health, will embark on an East Lynne tour when these campaign days are o'er.

FARRELL.—Frank Farrell's engagement is announced. The lady is Miss Elsie Strout, of San Francisco. The wedding will take place in that city on Nov. 17.

RICE.—Fanny C. Rice writes us denying the report that she is to retire from the stage for the rest of the season. Miss Rice is a member of the Dreams company.

FAY.—Hugh Fay is improving in health. He will rejoin his partner, Barry, after the elections. The company will close temporarily at Montreal on the 29th.

PITT.—H. M. Pitt is very dissatisfied with his part in The Private Secretary, and will only play it until Mr. Mallory can find something better suited to his abilities.

SANDISON.—George H. Sandison, the indefatigable Editor of the *Star*, has been quite seriously ill. He is now, however, fully recovered and is again energetically fulfilling his duties.

MCCALL.—Lizzie McCall, who has met with much success in The Lights o' London company, has come back to the city. She is looking for an engagement which includes a higher salary.

WHITESIDES.—It is probable that Master Whitesides the Shakespearean prodigy, will give a private performance in New York for the press and profession before he goes West to fulfill his engagement.

TEMPLE.—Mrs. Edward Temple (Polly Winner) on Monday night presented her husband with a little daughter. Mr. Temple, who is playing Jabez Green in Storm-Beaten, will not be able to greet the new-comer for some weeks.

BRANDON.—Olga Brandon has been engaged by A. M. Palmer to play leading business at the Madison Square. She played the title role in Siris at the Star Theatre until The Private Secretary was put on at the Square.

COURTNEY.—Lina Courtney, who has been prevented by illness from playing the part of Fairy Womanhood in Seven Ravens, for the past few nights, will shortly reappear, the management having kindly allowed her a short rest.

DELARO.—The report published last week that Madame Delaro's daughter is shortly to make her appearance at one of our theatres was somewhat premature. Miss Delaro will not enter the profession for some years to come—if at all.

DAVENPORT.—Fanny Davenport's tour has thus far been marked by a succession of crowded houses. At Denver this week the railroads are running special excursion trains to accommodate country people who desire to see the performance.

PLYMPTON.—Eben Plympton has a strong emotional play written for him by Henry Guy Carleton, which he intends producing shortly. Only a select few have as yet heard it, but all pronounce it very powerful, and two managers have already offered time in New York.

RANKIN.—McKee Rankin is engaging a stock company for the Third Avenue Theatre. Dan Harkins will be leading man. Frank Mordaunt, Charles Walcot and himself and wife make a good quartette to start on. Strong plays will be the order of the day.

LYSTER.—Fred Lyster has written the text of a comic opera called Mr. Midshipman Easy, which he describes as "a nautical, yorkical, whatdyecall opera." The music is by Edward Solomon. It will follow Polly, and Lillian Russell will sing the principal role.

ERNST.—Louis Ernst, one of the oldest piano manufacturers in this country, died on Monday morning. He was a most familiar figure about the Square. Mr. Ernst was sixty-seven years of age. A week or two ago he was made President of the Metropolitan Musical Club.

BELL.—The first page of THE MIRROR this week contains a portrait of Digby Bell, the leading comedian of the McCaull Opera company. Mr. Bell has acquitted himself triumphantly of the difficult task of playing a part Fred. Leslie had created in The Beggar Student, and in Nell Gwynne he will have a chance of doing some original work.

VANONI.—Marie Vanoni is announced to sing on Sunday night at Koster and Bial's. Miles and Barton say they want to keep her away from public view until the opening of Orpheus and Eurydice on Monday, and they propose to prevent the vocalist from appearing on Sunday. Koster and Bial explain that the lady has agreed to sing for them, and they expect her to fulfill her agreement.

FLORENCE.—W. J. Florence contradicts the statement credited to him by a Western interviewer that actors are paid more than they are worth. He adds as his sentiments that "the actor is but poorly compensated, inasmuch as the season lasts but thirty or forty weeks and he has to support himself in a manner consonant with respectability for many months, when it is impossible to obtain an engagement."

Mr. Stevens in a Temper.

In last week's MIRROR there appeared an item which stated that Howard P. Taylor and John A. Stevens, having defaulted on the rent of the New Park Theatre, had been dispossessed. "This was done," the paragraph continued, "for the reason that it was the simplest and easiest method of getting rid of Mr. Stevens, who failed to make satisfactory financial responses."

On Monday morning last the following dispatch, sent from Chicago, was received by the Editor of THE MIRROR from Mr. Stevens:

The article in your paper of October 18, stating that I was dispossessed from the New Park Theatre, is an infamous libel, which you must retract. I resigned the lease of that house, and you know it.

From the intemperate tenor of this message it was evident that Mr. Stevens was somewhat disturbed in mind. There was nothing "infamous" intended in the item referred to, and the fact that he had resigned the lease we knew nothing whatever about. Not wishing to do even so ill-natured a person as Mr. Stevens seems to be an unconscious injury, the reporter who gathered the information on which the publication was based was instructed to investigate the matter.

He sought Frank Murtha, who, when shown the paragraph and Mr. Stevens' telegram, said: "I have no desire to be drawn into controversy either with Mr. Stevens or Mr. Taylor. Nevertheless, I will say that the former was not dispossessed from the New Park Theatre. Two days before the expiration of the last quarter Mr. Stevens telegraphed to Hyde and Behman that he did not feel like carrying the theatre any longer and asked leave to surrender his lease. His request was granted and the house is now under my sole control and management."

The paragraph complained of was written on information furnished to our reporter by Mr. Stevens' late partner, Mr. Taylor. When this gentleman was seen last evening and shown the dispatch he said emphatically: "My statement published in last week's MIRROR is correct, and can be substantiated by F. B. Devereaux, late treasurer of the theatre, and by documentary evidence now in my possession, and also in that of Mr. Stevens himself, if he chooses to produce the notice of dispossessment with which he was served on or about Sept. 21. Your item was particularly mild—not nearly so severe as it should have been. Instead of Mr. Stevens 'carrying the theatre,' as asserted by Mr. Murtha, that gentleman knows that from the time Mr. Taylor became a partner, the theatre carried Mr. Stevens, up to the date of the latter's departure for the West. If Mr. Stevens is anxious to have the details of his association with me published, he will find me at all times quite agreeable."

It is seldom that Lester Wallack allows anything to disturb his serenity. One of these lapses occurred on Thursday, the third night of Nita's First. At six o'clock he received word that Annie Robe could not appear because of a sore throat—in fact that her voice was gone. Helen Russell, the understudy, could not be found. Her address was not known, strange to say. Mr. Wallack turned handsprings of impatience until eight o'clock, and was about to have a curtain apology made, when the demure Miss Russell walked in. The curtain was rung up at ten minutes of nine. It is a rule of Wallack's that addresses shall be kept in the greenroom. The audience came near being dismissed.

The Usher.



In Uttering Mad him who can! The ladies call him, sweet.
—Love's Labor's Lost.

What geese the directors of the Metropolitan Opera House are, to be sure! They had an opportunity some weeks ago, when Hayman came over here from 'Frisco, to secure the Milan Opera troupe for an extended season on favorable terms. But they allowed it to slip through their fingers, and now Jim Barton and Horace McVicker have practically demonstrated their pluck and good judgment by trotting the Italians out at the Star, where they have created a popular furore. The Milanites at the Metropolitan, with popular prices, would have considerably altered the complexion of operatic affairs in this city. The Damrosch season involves heavy risks. The Italian company would be practically safe. By the bye, I learn from a contemporary that one of the partners in this enterprise is backed by Edwin Booth, purely on grounds of friendship. It is somewhat curious that this partner invests some of the tragedian's money in an advertisement of the troupe in the columns of the paper that furnishes this information and which has hitherto systematically and persistently traduced and villified Mr. Booth's personal character.

* * *

McCullough's dresser, "Bob," stood on Tuesday at the Morton House corner, gazing admiringly at the gorgeous red draperies with which the Tammany stand in the Square was bedecked.

"By George!" he involuntarily exclaimed, "just see what a lot of Julius Cæsar dresses are going to waste."

* * *

Edgar Bruce, the London manager, made a short stay in New York. He sailed for England yesterday. Bruce has some leisure time on his hands, and he proposes to utilize it for a tour of the world while Mr. Abbey and Mrs. Langtry are running his theatre. He says he has long contemplated a trip of this comprehensive character.

* * *

John Stetson has to father every new malapropism that that crops out. I suppose the latest is as baseless as most of them, but it's worth repeating. Stetson is said to have visited Brown's chop-house a few nights ago. He summoned a waiter and asked:

"Is Jeff still here?"

"No one by that name has been here for some time, sir," replied the man with the dish-cloth under his arm.

"I know better," said Stetson. "He's the fellow who cooks—the one you give orders to down the speaking tube. I'm sure his name is Jeff."

The light of intelligence suddenly appeared in the waiter's eye. He mildly insinuated that the manager meant "Chef." Stetson never flinched, but some of the people nearly fell off their chairs.

* * *

A well-known physician and an equally well-known actress were watching the Tammany parade from a window of THE MIRROR office on Tuesday evening. The physician, who is what the Scotch call "near," talked Blaine, while the actress said she favored Cleveland. Finally a wager of gloves against a hat was laid on the result of the contest between the rival candidates.

"Don't bet with the Doctor," said a third party banteringly. "If he loses he won't pay. I've played poker with him to my sorrow—for his ways are exceeding dark."

The physician strenuously denied that he had ever engaged in games of chance. "Miss Blank," said he, "I have never played poker—honestly—"

"I suppose not," said the actress quickly interrupting and purposely perverting the speaker's meaning. "That confession puts an end to negotiations. Our bet is off."

It cost the Doctor a supper at the Westmoreland to shut up jocular allusions to his rash remark.

* * *

Speaking of politics reminds me of Lilford Arthur, who says he has been earning honest bread and butter by letting himself out as a processionist to the rival factions. This scheme, he adds, with regular free lunches at Andrew Dam's hostelrie and occasional invitations to dinner from pitying friends of his more prosperous days, has brought him along very comfortably to date. In fact, he is not at all anxious, like most theatrical people, for the elections to be over, as then his occupation will be gone.

* * *

Of all the four-footed beasts at the Bench Show in Madison Square Garden but two aroused my interest. One was Tony Hart's magnificent St. Bernard, "Glück," which occupies a gaily decorated stall and is in charge of Billy Gray's little orphan boy. "Glück" has been "highly commended" by the judges. I suppose disposition doesn't count as a point in the awarding of ribbons—if it did Tony's canine would have borne off first prize. The other quadruped that attracted my attention was a terribly ugly English bulldog, which belongs to my friend, the Giddy Gusher. It answers to the euphonious name of "Scotty," and the owner says its pedigree goes back to Brian Boru. "Scotty" failed to win judicial commendation, but he still retains the esteem of his mistress. He is valued chiefly on account of the havoc he has made with the garments of many of her most intimate friends, and for the large quantities of flesh he has subtracted from their persons. Anybody who visits the show and desires to make "Scotty's" acquaintance will find him very much at home in cage number 276 1-2.

* * *

A certain heavy swell has nightly sent a basket of flowers to a pretty woman in the Beggar Student cast at the Casino. On Monday night he asked an usher to deliver the flowers at a particular point of the performance. The usher refused, as to comply would interrupt the opera. Then the swell waxed wroth, said he was a stockholder and threatened to have the man discharged. The matter was inquired into and it was found that the wrathful person held exactly two-and-a-half shares of Casino stock. He was, by the way, one of the most assertive belligerents with whom Rudolph Aronson had to contend during the late rumpus. Ushers generally would do well to emulate their Casino confrere's example. They are not employed to take flowers down to the footlights. In many cases by doing so they infringe the rules of the management. The practice is obnoxious to the majority of the public, who have a healthy and supreme contempt for the floral manœuvres of "mashers," which imply no compliment to the artistic worth of the actresses' who occasion them. If our swells and dudes must attest their admiration in this especial way let them carry their buds and blossoms to the edge of the stage themselves.

* * *

Among the Mountain Pink company are H. D. Byers and his wife, Alfa Perry. Their little son, three-and-a-half years old, is travelling with them this season. Recently the Mountain Pink party stopped in a town at the same hotel with the Adamless Eden troupe. Master Byers was much taken with a picture in the hotel parlor.

"Mamma," he said, "who is that?"

"Why, dear, that's a picture of Jesus," replied young hopeful's mother.

"Does he belong to the other company?" innocently asked the boy.

* * *

There was ruction in the Bijou on Saturday night an hour before the performance. Manager Donnelly and Henry Disey had a dispute concerning the mashers who make it their business to guy the ladies of the Adonis company. The argument became too warm for words and blows were resorted to. General Barton separated the combatants and decided the battle to be a draw. The best of feeling now exists and everything is lovely.

Why Miss Turner is "At Liberty"

The comedy company which Eric Bayley took on the road a few weeks ago has not met with good fortune. Business all along has been bad, and the peculiar people who composed the organization are regarded as oddities on account of the excessively English fragrance surrounding them. Such names as the Honorable Raginald Martin, Cyril Maude, Rowly Buckstone and Eric Bayley are found on the programme, but their pronunciation cannot be transmitted to paper. The ladies of the company seem to have been attacked by the green-eyed monster. The company left Baltimore on Sunday night, and is now playing in Newark. Yesterday morning several of daily papers published a despatch from Baltimore, giving a description of an alleged quarrel on the stage between Florence Gerard and Carrie Turner. Miss Gerard was in town yesterday, and a reporter of THE MIRROR, meeting her on Broadway interviewed her as to the truth of the affair.

"The first I heard of the matter," said Miss Gerard, "was when I read this morning's paper. No such scene ever took place. There certainly was some difference of opinion between Miss Turner and Mr. Bayley, but it was none of my business. When Mr. Bayley wished to engage me I told him that I would join his company provided he gave me such prominence in the cast and other printing as I thought I was entitled to. He agreed to this, and has strictly adhered to his contract. Impulse was the property of Mr. Wallack, but I had a version of it and was entitled to produce it, and desired to do so, as I had made a success in London in it. Mr. Stephenson, the author, availed himself of many of my suggestions. I induced Mr. Bayley to secure the right for out-of-town, and if possible, for New York. I coached the company. I found Miss Turner somewhat amateurish and afflicted with the peculiar Madison Square whine. She improved, and then demanded that she receive equal prominence with me. Mr. Bayley would not consent to this, and I think I am right in declining to allow it. In Baltimore I heard that she would not enter New York unless she was given a line on the bills. I threatened to cancel my contract if she was accorded it, and, without my cognizance, Mr. Bayley engaged another lady in her place."

"But it is said, Miss Gerard, that you pinched her, gave her wrong cues and did other things to make Miss Turner miserable."

"Not a word of truth in it."

Miss Gerard was indignant over the matter, and seemed quite hurt that any one should think her so vicious. A prominent gentleman well-known in connection with New York theatricals, was in Baltimore last week, and speaking about the rumpus, said:

"I am thoroughly acquainted with the whole trouble and spoke with Mr. Bayley about it. His parting with Miss Turner was because she desired equal prominence with Miss Gerard, which as an artist he did not think her entitled to. I don't believe any personal encounter took place."

Changes in Nell Gwynne.

The date of the production of Nell Gwynne, at the Casino, has been changed from the 10th to the 3d of November. Several changes have been made in the cast. Yesterday it was decided that Madame Cottrelly should play the title role. This is not surprising; but it necessitated the transferring of most of her solos to Valerga. In the last act, a forest glade, representing part of Old Hampton Court Park, there will be two live deerhounds, a score of falcons, a donkey and a mule. There is a chorus of fifty. The following complete company is being coached by William Hamilton, who was in the original production in London, where it ran for three hundred nights. Ida Valerga, Mathilde Cottrelly, Laura Joyce-Bell, Irene Perry, Digby Bell, J. H. Ryley, C. H. Clarke, William Hamilton, C. W. Dungan, E. Cameron, Jay Taylor and Henry A. Cripps.

Campbell's Companies and Plays.

Bartley Campbell will brave it out with all his companies. The election turmoil does not daunt him. He says that so far this season he is $5,800 ahead on Siberia and $3,500 on The White Slave. Separation has picked up in the last few week, but it is an expensive company, as three of the members are paid salaries of $100 a week. He will play The Galley Slave at the People's next week for the reason that he thinks it better suited to the Bowery than Separation. Mr. Campbell produced his new play, Paquita, in London, at a matinee, for the purpose of securing a copyright. The receipts at the box-office amounted to five shillings. He has not made any attempt to produce it at a New York theatre for the reason that if he does so the management of the house wish to control it on the road, and he thinks that he can work it himself to better advantage.

Called Back Troubles.

The purchase of Called Back was rather unfortunate for the Mallorys. They have had a deal of trouble with the cast. The usual Madison Square smoothness did not attend the production. First, the engagement of Mantell at a high salary has proved unsatisfactory to both parties; for the actor—a sensitive man—knows that he is receiving more money than he is worth. An awkward clause in Mr. Mantell's contract was the engagement of E. A. McDowell and Fanny Reeves (Mrs. McDowell). The lady was to have played Pauline, but, for reasons not clearly explained, Jessie Milward was substituted, to the bitter disappointment of the original selection. A balm to her wounded feelings was the promise that she should have the part in the road production. If Mr. McDowell had not gracefully deferred to the Mallorys' wishes, Mr. Mantell would have retired from the cast, as he sided with the McDowells.

On the production of The Private Secretary Miss Reeves suffered a second disappointment, as Miss Milward was not placed in its cast. Managers throughout the country now demand that the original cast shall be sent them, and Miss Reeves' hopes are once more dashed. However, she speaks very highly of the kind manner in which the Mallory's have treated her, paying her full salary while idle; but she is naturally very much grieved at missing what she looked upon as the chance of a lifetime. Mr. McDowell is playing Herbert Kelcey's part with success.

The Kiralfys' Bad Season.

From an authentic source a MIRROR reporter learns that the managers of Sieba have lost over $10,000 on the season at the Star Theatre. When Theodore Moss arranged with the Kiralfys, he felt so sure of the success of the spectacle that he would only play it upon a percentage, being satisfied with a moderate rate. Hot weather and rivalry damaged the business at first, but as each week passed there was still a loss. There was not a single week in which money was made, although expenses were curtailed in every possible way. The house manager desired to close the season some time ago, but the brothers would not listen to it, and a rupture occurred. Theodore Moss flatly announcing that he would close the house himself. Legal proceedings were threatened, but the matter has been settled. Mr. Moss declares that he will never do business with the Kiralfys again.

Mr. Kidder's Return.

After an absence of five months F. F. Kidder stepped from a steamer on Sunday. A MIRROR reporter met him at the Union Square Hotel, shortly after, where he entertained a group with news, gossip and his opinion of things at the other side.

"Yes," said he in reply to a question, "I think I saw almost everything worth seeing. I remained ten weeks in London, three in Paris, and spent some time in doing the Continent.

"What is agitating theatrical London at present?"

"Mrs. Kendal's lecture to the profession. She hit people so hard and took such a goody-goody stand for herself that they are all down on her. As for new productions, Called Back and The Private Secretary were the only successes. The World has been revived at Drury Lane, but it is far inferior in every way to the Wallack production. Some of the old pieces, running so long, are doing well. In the Ruthe is doing an immense business, and so was Wilson Barrett. Barrett is regarded as the coming man. I cannot say that he is a great actor, but there is an indescribable something about him that attracts you. He has a weather eye on an American tour, and questions every one who goes over to London about affairs here. Mrs. John Wood is quite the rage, and looks as young as when she charmed New Yorkers. Of all the actors I saw in London I was particularly struck with George W. Anson and H. B. Conway. The latter is perhaps the handsomest actor in England, and his performance in Called Back proves him to be a thorough artist. George Anson is really a great actor, and stands in the front rank for versality. Mary Anderson is preparing for the Romeo and Juliet production. I went to see Willie Edouin, who is coining money. He and Lionel Brough have an irresistibly funny burlesque, and most of the business, although old, is well done. Alice Atherton has improved greatly. William Elton is playing in burlesque at the Gaiety to large houses.

"Do I like the theatres? No. Still, there are many things which we might copy with advantage; but there are nuisances to offset them. The system of fees; the horrible galleries, which call a man out by applause only to hoot him and insult him, and then the prices—they are too high. The deadhead system is carried to such an extreme that I wonder anyone ever pays to go to a theatre. The evening-dress rule I consider a good one, because you never have a huge cart-wheel hat to spoil your line of vision.

"I do not wonder at many actors bringing over to America the English accent. It is catching. I left my son at school while travelling, and in that short time he became a regular Cockney in accent."

They've Earned a Rest.

After playing continuously for forty-eight weeks, during which Orpheus and Eurydice ran 120 nights in New York and was presented in every prominent city between Boston and San Francisco, including Winnipeg, Man., and Portland, Oregon, the company will rest the week of Nov. 3. The reopening takes place Nov. 10, at Jersey City; thence to Boston for two weeks. The company has recovered from its financial difficulties and every debt has been paid. The members of the company are in excellent health after their long tour, but nevertheless look forward with pleasure to a week's respite from work. Charles A. Watkins and Edward L. Bloom will continue to manage the company.

Wallack Plans.

By some it is said that on Nov. 3 the Wallack stock company will present a new play, written especially for the theatre by Robert Buchanan. It is melodramatic, and built of the same materials as Lady Clare. There is a duel in it. The scenes are laid variously in New York and Europe. The villain wins the affections of another man's wife on this side the water, and elopes with her. In keeping with the old story, in time he tires of his mistress through infatuation with a new face. The complications arising from his fickleness in affairs of love form a plot in which the villain's rôle admirably fits Mr. Osmond Tearle. Rose Coghlan and J. H. Lethecourt will also be well suited. They will have the leading parts. There is nothing especially new in the plot, but great things are expected in the working out thereof.

Lester Wallack, himself, does not admit the truth of this report. He says: "The original intention was to run Nita's First for four weeks' and it will be carried out to the letter. At the expiration of that time it will, probably, go on the road. I have not yet decided what will follow it at the home theatre, as we have but limited time for preperation."

Notwithstanding these varying statements, London Assurance has been cast, and it will probably be staged two weeks from Monday.

Nothing to Suggest.

Marshall Mallory yesterday said to a representative of THE MIRROR: "Before Edgar Bruce sailed for Europe on Wednesday morning he expressed himself delighted with the manner in which Called Back had been put upon the stage, and was unable to make any suggestions as to how it could be improved.

"We have completed arrangements by which the whole company will take the fast train on Sunday morning next for Chicago. The Private Secretary is doing the largest business ever drawn by the Madison Square; on Saturday last every seat for the evening performance was sold before three in the afternoon."

Professional Doings.

—R. M. and R. I. Carroll have resigned from the Hanlons' company. They talk of embarking in an enterprise of their own.

—John McDonald has left *We, Us & Co.* He says: "Business has been bad; I know that it was bad, because they told me so."

—The advance sale of seats for the season of Italian opera at the Star Theatre is, according to the box-office keeper, very large.

—C. H. Kimball, who has devoted the Summer to voice cultivation and study, will go with Thompson's Beggar Student company.

—The advance sale for the opening of the new City Theatre, at Brockton, Mass., reached $1,700. It opens 24th with the Boston Idols.

—Lester Victor is receiving fine notices for his performance of Francois, the mysterious Freemason, in Mansfield, Aimee's new play.

—Fred. Sackett, who plays Charles Leroy in Her Atonement, has received many flattering press notices for his performance of the part.

—Manager C. F. Millett, of Austin, Texas, has posted up the following notice in his theatre: "The entire amount of funds reserved for the accommodation of advance agents being now actively employed by them, no aid can be given applicants until returns are received from present issues."

—The orchestra engaged for the Emmanuels amateur benefit performance in aid of the Orphan Asylum acted very independently. Because they did not receive a certified cheque they would not play. They sat silently watching the play throughout the whole evening. Men of phlegm and nerve.

—On Wednesday last Johann Strauss celebrated his fortieth anniversary as a conductor in Vienna, and the same day Rudolph Aronson cabled congratulations. The reply was affectionate. Mr. Aronson saw much of the composer when in Europe. Strauss lives in princely style and entertains visitors royally.

—Manager Boyle, of the Royal British Burlesque company, informs a MIRROR reporter that notwithstanding rumors, the company has been doing a good business and remains intact. He will suspend performances for three weeks during election depression, and then continue the tour for the entire season, all the time having been booked. The Kiralfys have dropped their interest in the venture.

—The scenery and baggage-car of the Madison Square May Blossom company got burnt up on Sunday morning, en its way from Philadelphia to Boston. The fire originated in the top of the car and burned down. All the furniture was destroyed, and the company's trunks very much charred, but the scenery was not much damaged, as the fire was soon discovered, and the men rushed in and dragged everything out.

—There is a ticket speculating office run by an enterprising Hebrew in a Sixth avenue cellar. Admission and seat coupons are sold for all the leading theatres. A reporter visited the bureau yesterday, and was offered tickets at low prices for Daly's and other places of amusement. When a doubt was expressed that they might not be acknowledged at the box-offices the agent replied; "Oh, no danger of that—managers recognize my business."

—Munroe and McCarthy, the variety specialists, who engaged with George S. Knight, in Over the Garden Wall, have already had sufficient of the legitimate to last them through the Winter. Mr. Knight closed his preliminary season rather abruptly on Saturday night last at Poughkeepsie, and will rest until after the election, when he will again take the road with a company in which Munroe and McCarthy will be unknown quantities.

—Miles and Barton have begun a war upon Bijou deadheads. The Bijou has long been looked upon as the particular cover of the deadheads. Members of the Unattached Fraternity have been known to demand as high as four seats during a genuine run. E. E. Rice and Miles and Barton divide after the payment to Aronson Disey of ten per cent of the gross receipts. Rice's portion is also a percentage. He is known to be very obliging in the matter of "complimentaries." On Miles and Barton refusing to recognize the "paper," an agreement was made that the deadheads should only be smiled upon at Saturday matinees and on Monday nights.

—Robert E. Graham announces that Wetzel—A Partner closed for the season at St. Louis on Saturday night last. The play is owned by Charles F. Pidgin, and was managed by Harry D. Graham and James Dobbins, who are said to have treated the company shamefully, and are indebted to all for salaries. Mr. Graham took possession of the box-office for the last five nights, and the net receipts were divided among the members of the company. Mr. Graham further states that he only joined the organization for the reason that they made such a poor mouth about the expense they had been at for printing, and he allowed his sympathy to get the better of his judgment. In addition to that, they agreed to pay him various sums of money—which he did not get.

—The Harry Webber Comedy company, until recently playing through Kentucky, met with an accident upon the Ohio River on the 13th inst., which compelled them to temporarily close their season. They boarded the steamer *Mountain Boy* at Tell City, en route to Rockport, Ind., at eight o'clock in the morning, the boat leaving the wharf in a heavy fog that was prevailing. Very shortly afterward the steamer ran on a bar, and after ineffectually endeavoring to release her, the officers obtained a narrow, shallow, flat-bottomed barge from some point on the river, above where the boat was fast. This was tied to the steamer's side and the freight and passengers' baggage transferred thereto, with a view to lightening the steamer. When steam was put on, the boat surged forward, forcing the barge beneath the water. The baggage belonging to the Webber company was completely submerged, and investigation showed that expensive theatrical and private wardrobes and two large trunks of lithographs were entirely ruined. Mr. and Mrs. Webber's loss it is said will aggregate $3,000. He intends to bring suit in the Marine Court for damages.

CANADA.

DATES AHEAD.

DRAMATIC COMPANIES.

VIRGINIA.

UTAH.

RHODE ISLAND.

SOUTH CAROLINA.

TENNESSEE.

WEST VIRGINIA.

WISCONSIN.

TEXAS.

PROVINCIAL.

PENNSYLVANIA.

... Attraction Co.: Grand Island, Neb., 23, 24, 25; Kearney, 27, 28, 29; Seward, 30, 31, Nov. 1.
... Boston Co.: Clarksville, Tex., 24, 25; Texarkana, 27, 28; Hope, 29, 30.
... C. Goodwin: Council Bluffs, Ia., 24; Denver, 27.
... Willimantic, Ct., 23; Chicopee, Mass., 24; Springfield, 25; Hartford, Ct., 27; Meriden, 28; New Haven, 29; Norwalk, 31; Orange, N. J., Nov. 3 and a week; Little Rock, Ark., 10; Pine Bluff, 11; Hot Springs, 12; Marshall, Tex., 13; Dallas, 14; Ft. Worth, 15.
Devil's Government: St. Paul, 20, week; Winona, Minn., 27.
E. S. Wood: Chicago, 20, three weeks.
... Clark Co.: Newark, 20, week; close two weeks; Hudson, N. Y., Nov. 10; Poughkeepsie, 11; Kingston, 12; Paterson, N. J., 13; Port Jervis, N. Y., 14; Honesdale, 15; Buffalo, 17, 18; Salamanca, 19; Bradford, Pa., 20.
Only a Woman's Heart Co. (Newton Beers): New Orleans, 20, week; Brookhaven, Miss., 27; Hazlehurst, 28; Canton, 29; Jackson, 30; Vicksburg, 31, Nov. 1; Shreveport, La., 3, 4; Longview, Texas, 6; Tyler, 7; Palestine, 8.
Only a Farmer's Daughter (Joseph Frank, manager): ... 23; Morrisburg, 24; Cornwall, 25; St. Albans, Vt., 27; Burlington, 28; Fair Haven, 29; Mechanicville, N. Y., 30; Saratoga, 31; Cohoes, Nov. 1; Troy, 3, 4, 5; Waterloo, 6; Geneva, 7; Penn Yan, 8.
Oliver Doud Byron: New York City, 20, week; Hudson, N. Y., 27; Saratoga, 28; N. Adams, Mass., 29; Brattleboro, 30; Brockton, 31; New Bedford, Nov. 1; Fall River, 3; Pawtucket, R. I., 4; Hartford, Ct., 5; Lynn, Nov. 7; Boston, 9, week.
Patti Rosa: Augusta, Ga., 23; Savannah, 24, 25; Macon, 27; Americus, 28; Eufaula, Ala., 29; Montgomery, 30; Birmingham, 31; Huntsville, Nov. 1; Paducah, 3; Columbia, 4; Lebanon, 5; Murfreesboro, 6; Nashville, 7, 8; Chicago, 10, week.
Private Secretary Co. (Gillette's): Baltimore, 27, week; Chicago, Nov. 3, week.
Passions of Paris Co.: St. Louis, 20, week; Memphis, 27, week; New Orleans, Nov. 3, week.
Pauline Markham: Montreal, 20, week.
Phelan's Comedy Co.: Cincinnati, 20, week.
Power of Money Co.: Delaware, 23; Columbus, 24, 25; Cleveland, 27, week; Cincinnati, Nov. 3, week; Pittsburg, 10, week.
Queena Co. (Gilleston and Williams): N. Y. City, 20, week; Albany, 27, 28, 29; Jersey City, 30, 31, Nov. 1; Washington, 3, week; Baltimore, 10, week.
Rentz's ... Co.: Newark, 23, 24, 25; Brooklyn, 27, week.
Rhea: Fitchburg, Mass., 23; Manchester, N. H., 24; Concord, 25; Haverhill, Mass., 27; Greenfield, 28; Rutland, Vt., 29; Montreal, 30, 31, Nov. 1; Quebec, 3, 4; Ottawa, 5, 6; Ogdensburg, N. Y., 7; Kingston, Ont., 8; Toronto, 10, week.
Rag Baby Co.: Baltimore, 20, week; Wheeling, W. Va., 27; Akron, O., 28; Youngstown, 29; Zanesville, 30.
Rose Eytinge: Butte City, Mont., 20, week; Helena, 27.
Roland Reed: Kingston, Ont., 23; Brantford, 24; London, 27; Chatham, 28; Flint, Mich., 29; Bay City, 30; East Saginaw, 31; Port Huron, Nov. 1; Toronto, 3, week.
Redmund-Barry Co.: Brooklyn, 20, week; Williamsburg, 27, week.
Rice's Surprise Party: Boston, 20, three weeks.
Romany Rye Co.: St. Louis, 20, week; Kansas City, 27, week; St. Joe, Nov. 7, 8.
Romany Rye Co. B: Little Rock, Ark., 22, 23; Hot Springs, 24, 25; Dallas, Tex., Nov. 7, 8.
Rooms for Rent Co.: Toronto, 13, week.
Robert McWade: St. Joe, Mo., 24, 25; Sedalia, 31.
Ritori: Philadelphia, Nov. 10, two weeks.
Ranch 10 Co.: Chicago, 20, week; Indianapolis, 27, 28, 29; Richmond, Ind., 30; Chillicothe, O., 31; Springfield, Nov. 1; Columbus, 3, 4, 5; Cleveland, 6, 7, 8; Buffalo, 10, week.
Silver King Co. (Frederic de Belleville): Indianapolis, 27, 28, 29.
Silver King Co. (F. C. Bangs): Jackson, Mich., 23; Grand Rapids, 24, 25; Kalamazoo, 31, Nov. 1.
Sol Smith Russell: Marshall, Mo., 27; Moberly, 28; Columbia, 29; Mexico, 30; Louisiana, 31; Jacksonville, Ill., Nov. 1; Moline, 4; Rock Island, 5; Clinton, Ia., 6; Rockford, Ill., 7; Racine, Wis., 8; Milwaukee, 10.
Seven Ravens Co.: N. Y. City (Niblo's), Sept. seven weeks; Providence, R. I., Nov. 17.
Strategists Co. (Haverly's): Charleston, S. C., 22, 23; Augusta, Ga., 24, 25; Milledgeville, 27; Macon, 28, 29; Athens, 30, 31; Atlanta, Nov. 7.
Salsbury's Troubadours: Oshkosh, Wis., 23; Sheboygan 24; Eau Claire, 25; St. Paul, 27, 28, 29.
Shadows of a Great City Co.: Pittsburg, 20, week; Baltimore, 27, week; Philadelphia, Nov. 17, two weeks.
Stafford-Foster Co. (Edward Witting, manager): Toronto, Ont., 24, 25; Guelph, 27; Berlin, 28; Woodstock, 29; Seaforth, 30; Stratford, 31; London, Nov. 1; St. Marys, 3; St. Thomas, 4; Brantford, 6; Hamilton, 7, 8; Lockport, N. Y., 10, 11, 12.
Shook and Collier's Storm-Beaten Co. (Western): Philadelphia, 20, week; Baltimore, 27, week.
Shook and Collier's Storm Beaten Co. (Central): Syracuse, 20, week; Rochester, 27, week; Williamsburg Nov. 3, week.
Shook and Collier's Ruth's Devotion Co.: Fall River, Mass., 23; Danbury, Ct., 24; Bridgeport, 25; Harlem, 27, week.
Sothern Comedy Co. (John P. Smith, mgr.): Washington, 20, week.
Standard Dramatic Co.: Norwalk, Ct., 27.
Simon Comedy Co.: Cherryvale, Tex., 27, 28, 29; Independence, 30, 31, Nov. 1; Parsons, 3, 4; Osage, 5; Winfield, 6, 7, 8; Wellington, 10, week; Harper, 17, 18, 19; Wichita, 20, 21, 22.
T. W. Keene: Memphis, 20, week; Helena, Ark., 27; Little Rock, 28, 29, 30; Pine Bluff, 31; Hot Springs, Nov. 1; Texarkana, Tex., 3; Paris, 4; Sherman, 5; Denison, 6; Fort Worth, 7, 8; Dallas, Tex., 10, 11, 12.
Thorne's Black Flag Co.: Dayton, O., 23, 24; Terre Haute, Ind., 25; St. Louis, 27, week; Pittsburg, Nov. 3, week.
Two Johns Co.: Rondout, N. Y., 23; Yonkers, 24; Plainfield, 25; Jersey City, 27, 28, 29; Paterson, 30, 31; Reading, Nov. 1; Pittsburg, 3, week.
Tavernier Comedy Co.: Gowanda, N. Y., 23, 24, 25.
Wages of Sin Co.: Springfield, Ill., 27; St. Louis, 29, week; Dubuque, Ia., Nov., 1.
Wallack's Lady Clare Co.: N. Y. City, 20, week; Brooklyn, 27, week.
W. J. Scanlan: Adrian, Mich., 24.
W. E. Sheridan: San Francisco, Oct. 13—indefinite season.
Wonderful Boos Co. (Louise Balfe): Louisville, 24, 25.
Watson (Mr. and Mrs. Harry): St. Louis, 20, week.
Well-Fed Dora: Pittsburg, 20, week.
Waite's Dramatic Co.: Council Bluffs, Ia., 27.
Wallick's New Bandit King Co.: Houston, 23, 24; Columbus, 25; Dallas, Nov. 1.
Young Mrs. Winthrop Co.: Indianapolis, 23, 24, 25; Chicago, 27, week.
Zanita (Tompkins and Hill's): Boston, Sept. 13—indefinite season.
Zozo Co.: Cleveland, 20, week; Detroit, 20, week; Bay City, Mich., Nov. 3, 4; Grand Rapids, 5, 6; Milwaukee, 7, 8, 9; Chicago, 10, week; Peoria, Ill., 17, 18; Decatur, Ill., 19, 20; Springfield, 21, 22.

OPERA AND CONCERT COMPANIES.

Anna Carlisle (Concerts): Elkhart, Ind., 24; Lafayette, 25; Vincennes, 28; Henderson, Ky., 29; Louisville, 31, Nov. 1.
Alice Oates Opera Co.: Louisville, 27, week.
Amy Gordon Opera Co.: Chicago, Oct. 13, two weeks.
Boston Ideal Opera Co.: Brockton, Mass., 24.
Bijou Opera Co. (Orpheus and Eurydice): Baltimore, 20, week; N. Y. City, 27, three weeks; Boston, Nov. 17, two weeks; Philadelphia, Dec. 1, week.
Bennett-Moulton Opera Co.: New Haven, 20, two weeks; Brockton, Mass., Nov. 5, 6, 7.
Comley Merrymakers: Ottawa, 20, week.
Carleton's English Opera Co.: San Francisco, Oct. 13, four weeks.
Catherine Lewis: N. Y. City, 27, two weeks.
Duff's Opera Co.: Williamsburg, Oct. 20, week.
Emma Abbott Opera Co.: Chicago, 20, week; Muskegon, Mich., 27.
Fay Templeton: Los Angeles, Cal., 23, 24, 25; San Bernardino, 27, 28.
Ford's Opera Co.: Raleigh, N. C., 22 to 25; Charlotte, 28, 29, 30; Wilmington, 31, Nov. 1; rest, 3, 4, 5; Savannah, 6, 7, 8; Augusta, 10; Charleston, S. C., 11 to 15.
Ferrar-Florence Opera Co.: Chicago, 6, two weeks.
Grau English Opera Co.: New Orleans, 20, week.
Harris Opera Co.: Baltimore, Oct. 6, four weeks.
Hewitt's Minstrels: Cincinnati, 20, week.
Heuer's American Band: Charleston, S. C., Nov. 4, 5, 6; Columbia, 11, 12, 13.
McCaull's Beggar Student Co.: N. Y. City (Casino), Oct. 6, five weeks.
Johnson's Jubilee Singers: Douglas, Kan., 23; Severy, 24; Howard, 25; Eureka, 27; Emporia, 28; Osage, 29; Burlingame, 30; Scranton, 31.
McCaull's Falka Co.: Philadelphia, Oct. 6—indefinite season.
May ...: Philadelphia, 20, week; Troy, 27; Utica, N. Y., 28; Cleveland, 30, 31, week.
Mapleson: N. Y. City, Nov. 17.
McGibeny Family: Bloomington, Ill., 23, 24; Chicago, 27, week; Detroit, Nov. 3, week.
Rafael Joseffy: San Francisco, Oct. 17, one month.
Thompson's Opera Co.: Plainfield, Nov. 5.
Wilbur Opera Co.: Lynn, Mass., 20, 22, 23; Meriden, Ct., 25; Pittsburg, 27, week; Connellsville, Pa., Nov. 3; Johnstown, 5; Williamsport, Pa., 10; Baltimore, 11 to 15.

MINSTREL COMPANIES.

Barlow-Wilson: Dallas, Tex., 24, 25; Shreveport, La., 27; Vicksburg, Miss., 28, 29; Marshall, Tex., 30; Hot Springs, Ark., 31; Little Rock, Nov. 1; Louisville, 3, week.
Callender's New: Philadelphia, 20, week; Brooklyn, 27, week; N. Y. City, Nov. 3.
Callender's ... Wagner's: Louis, 20, week.
Hyde and Behman's: Chicago, 20, two weeks; Cincinnati, Nov. 3, week; Dayton, 10; Springfield, 11; Columbus, 12; Zanesville, 13; Steubenville, 14; Wheeling, W. Va., 15; Pittsburg, 17, week.
San Francisco: N. Y. City, 20, week; Battle Creek, Mich., Nov. 1.
T. P. W.: Columbus, Ga., 23; Montgomery, Ala., 24; Pensacola, Fla., 25; New Orleans, 27, week; Mobile, Ala., Nov. 3; Birmingham, 5; Clarksville, 6; Terre Haute, Ind., 7; Louisville, 10, 11, 12; St. Louis, 17, week; Chicago, 24, week.

VARIETY COMPANIES.

Big Four Co.: Pittsburg, 20, week; St. Louis, 27, week.
Burgess Leon...: Philadelphia, 20, two weeks; Baltimore, Nov. 3, week.
Dockstader-Austin Allied Attractions: Philadelphia, 20, week; Pittsburg, Nov. 3, week.
Fanny Louise Buckingham: Raleigh, N. C., 13, two weeks.
Harry Montague's Dude Co.: Washington, 20, week.
Howard Athenaeum Co.: N. Y. City, Nov. 3, week; Brooklyn, 10, week; Philadelphia, 17, week; Baltimore, 24, week; Pittsburg, Dec. 1, week.
Kernell Co.: Brooklyn, 20, week; N. Y. City, 27, week; Newark, Nov. 3, week; Philadelphia, 10, week.
Leavitt's Star Specialty Co.: Buffalo, 20, week; Pittsburg, 27, week; Cleveland, Nov. 3; Wheeling, 4; Columbus, 5; Dayton, 7; Terre Haute, Ind., 8; St. Louis, 10, week; Belleville, Ill., 17; Milwaukee, 18 to 22.
Murray and Mack: Pittsburg, 20, week; Cincinnati, 27, week; Louisville, Nov. 3, week.
New Hengler-Sandry Co.: Boston, 27, week.
Pat Rooney's Co.: Reading, Pa., 24; Pottsville, 27.
Sheff's Specialty Co.: Milford, Mass., 24; Hartford, 27, week.
Tony Pastor's Co.: Worcester, Mass., 26; Milford, 27; Providence, 28; Baltimore, 20, week; N. Y. City, 27—season.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: McKeesport, Pa., 27; Uniontown, 28; Johnstown, 29; Tyrone, 31; Baltimore, Nov. 3, week.
Lovenberg Bell-Ringers: Mt. Vernon, O., 20, week; Akron, 27, week.
Professor George Bartholomew's Equine Paradox: Orange, N. J., 20, week.
Professor Cornwell: Buffalo, 20, week; Philadelphia, 27, three weeks.
Tony Denier's Humpty Dumpty: Pensacola, Fla., 23; Mobile, Ala., 24, 25; Beaumont, Tex., 27; Houston, 28, 29; Galveston, 30, 31, Nov. 1.

CIRCUSES.

Bassett's: Pine Bluff, Ark., 27; Clarendon, 28; Jonesboro, 30; Malden, 31; New Madrid, Nov. 1.
Buffalo Bill's Show: Cincinnati, 19, eight days.
Barnum's: Wooster, O., 23; Canton, 24; Akron, 25—close.
Cooper-Jackson: Franklin, Tenn., 27; West Harper, 28; Russell, 29; Jordan Valley, 30; Holly Station, 31; Homer, Nov. 1; Tracy City, 3.
Doris': Albany, Ga., 23; Cuthbert, 24; Eufaula, Ala., 25; Americus, Ga., 27; Ft. Valley, 28; Milledgeville, 29; Macon, 30; Thomaston, 31; Griffin, Nov. 1; Newnan, 3; Carrollton, 4; La Grange, 5; Opelika, 6; Columbus, 7; Troy, Ala., 8; Union Springs, 10; Montgomery, 11; Selma, 12; Greenville, 13; Evergreen, 14; Pensacola, Fla., 15; Mobile, Ala., 17; Sublita, Miss., 18; Enterprise, 19; Macon, 20; Okolona, 21; Tupelo, 22; Aberdeen, 24; West Point, 25; Columbus, 26; Meridian, 27; Tuscaloosa, Ala., 28; Birmingham, 29—close.
Lee-Scheiner: Wilkesbarre, Pa., 25—close.
Robinson's: Sumter, S. C., 24; Charleston, S. C., 27, 28; Blackville, 29; Camden, 30; Columbia, 31.
Sells' Brothers: Decatur, Tex., 23; Orsburne, 24; Dallas, 25; Meridian, 27; Belton, 28; Lampasas, 29; Camden, 30; Caldwell, 31.

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TELEGRAPHIC NEWS.

Frank Chanfrau's Heir.

[BY TELEGRAPH TO THE MIRROR.]

DANBURY, CT., Oct. 22.—The first performance by the Tayleure combination since the death of its lamented principal took place here last night. Obedient to the wishes of Mr. Chanfrau, as revealed by his executors, his son, Henry T. Chanfrau, assumed the role of Kit, made so famous by the deceased actor. The performance passed off smoothly, and young Mr. Chanfrau's rendition of Kit, which of necessity was patterned after the original, was in all respects praiseworthy. Owing to a political demonstration, the attendance was not large. Mrs. Henrietta Chanfrau was present. The company will tour the New England circuit.

Nothing Eventful in Pachapolis.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Oct. 22.—M. B. Curtis, in Spot Cash, opened at Heuth's Opera House, Sunday night, to a large house. The play did not apparently fall into public favor as completely as his time-honored Sam'l of Posen. Burr Oaks at Harlin's and Last of the Family at the People's both attracted probable audiences same evening. Frank Sanger's Bunch of Keys combination began the second engagement of the season at the Grand, Sunday night, and judging from the liberal applause which greeted Bowser and his colleagues' efforts the play is as big a go as ever.

The Buffalo Bill Wild West Show opened at Cincinnati Baseball Park Sunday, in the presence of over 9,000 people, and repeated the performance following day to an audience almost as large.

Hub Openings.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Oct. 22.—Irving and the Lyceum Theatre company opened last night at the Globe Theatre to a moderate-sized but friendly audience in Hamlet. Crowded houses greeted May Blossom at the Park, Minnie Palmer at the Boston Museum, and Pop at the Bijou. Zanita also had a large house at the Boston, and Dan's Tribulations at the Howard. Throngs visited Krao at Austin and Stone's Dime Museum during the day, and a large audience was present afternoon and evening at the Boylston Museum.

The Gay Capital.

PARIS, Oct. 6, 1884.

The only *premiere* of the week was the Cour D'Amour at the Eden. The house was crowded, and the ballet was such a decided success that it will probably hold the boards for the season. You have already had a description of the piece, which literally goes on legs.

The *reprise* of The Danichells, at the Porte St. Martin, was the most important event of the week. It was first brought out here in 1876, and it does not appear to have lost any of its power. This time it is splendidly cast, magnificently mounted, and bids fair to again score a success. You are no doubt familiar with the story of the play, and how the Countess Danichell takes advantage of the absence of her son Waldimer, and, reversing the Morosini case, compels his sweetheart, Anna, to marry the family coachman. Osip, the coachy, loves Anna, but he is devoted to his young master, and, as he does not see any other method of getting out of a bad situation, he permits the marriage to go ahead. When Count Waldimer learns of the nuptials he becomes exceedingly wroth, and even goes so far that he raises his whip to strike coachy. Osip says: "I accepted her in charge for you. She is a sister only to me. I give her up to you, pure." When Volay expressed his sentiments on self-sacrifice by the words: "If the great do not keep their word, and the poor do not do their duty, what would become of us?" he brought down the house. Osip is the "star" part, of course; but Marais, as Waldimer, renewed his triumph which he made in the same part at the Odéon. General Waldemff, with his sharp tongue, made a decided hit. The old Countess screams at him, "May the devil take away love!" He replies: "There is no danger—he invented it." At another time he says: "Oh! if one was forced to marry all the women one falls in love with it would be a nice affair; we have quite enough to do to love the one we marry." There was a bit of realism put in, as the musicians of the Russian church were engaged to chant the marriage service at Anna's wedding.

The fair and expensive Patti writes a charming billet doux in which she says that, owing to "legal difficulties," she will be unable to sing here this Fall. Dear little Adelina did her best to bulldoze the judges into grinding out her divorce; but they were without music in their musty souls, and the threat of no divorce no song failed to bring a decision. According to the reading of the new law the one in fault has no right to apply for a divorce, and as Patti walked off with her beloved "Nicholas," leaving her poor Caux to warm his heels at several other firesides, an opportunity of which he was not slow to take advantage, she will probably be compelled to wait some time before she will be united in the holy bonds of matrimony with her funny tenor. Meanwhile we will lend her to you for six or seven dollars a night, and Paris will wait for her until the gallant Colonel finishes another bottle with the stockholders of the Academy and another grand American tour.

In speaking of Theodore Barriere, the talented playwright, who died some five or six years since, a writer says: "The pieces written by Barriere, which belong for the most part to the highest school of comedy, contain touches of human nature not unworthy of Moliere himself. Barriere was convinced that no period was ever more replete with material for the dramatist than the present. His own works go to show to what effect a gifted dramatist can study the various and complex characteristics of our modern times. Lessons useful to all humanity can be easily gathered in the great Vanity Fair, which was never more bustling, crowded, and fertile in tricheries than now. But, on the other hand, to write fundamentally bad plays in such a time as this is less excusable, perhaps, than ever before. Dramatists are confined to no special mould, as the case has been in former days; they have the world before them to choose from, and a most variegated, seething world it is. All the necessary elements are there; it is only the spark of genius that is lacking."

A committee has just been formed to organize a Beauty Show in Paris. It will be international, and only ladies between the ages of twenty and thirty years will be admitted as candidates. The office of the managers is at 41 Rue de Lille, where applicants upon presenting themselves will at once be photographed. The first prize will be a magnificent set of diamonds, and the competition will close with a charitable fete at the Hotel Continental. There is a grand opportunity for some of your New York belles, who should be able to knock Europe out in one round.

Théodora and Sara are being "boomed" as usual, and now the announcement is made that the *mise en scene* of the play is so exceedingly elaborate and complicated that it will require at least two months' rehearsal before the piece will be ready for production. In the meantime La Prise de Pekin will be revived at the Porte St. Martin and Bernhardt will subsequently give us Adrienne Lecouvreur. Her last creation at the Porte St Martin, before her departure for America, will be the leading character in L'Affaire Clémenceau, by Alexander Dumas *fils*.

After the Dame au Fond de la Mer has had its run at the Ambigu, they will bring out Faublas, an old piece which was brought out in 1848 at the Gaité, and has not been thought of for years; in fact, since its first season it has never been seen at an important theatre. Mme. Marie Laurent and M. Taillade have been engaged for the two principal roles, so the public may rest assured that it will be well produced.

Our Van Zandt has just made her r'entree with her customary success, and is about to try a new part, that of Rosine, in The Barbier de Seville. The Renaissance will open on the 15th with a piece called L'Amazone. A great deal is expected from this theatre this season, as the new manager, M. Simon, is one of "de bloods," and is under the powerful protection of Barcey, the great critic. M. Maurel, of the Theatre Italien, has just engaged the tenor Ricardo Petrowitch. Mlle. Lablache, daughter of the celebrated prima donna, has also been added to the list of the company at the Italiens.

The Cirque Fernando has reopened for the season with a varied equestrian, gymnastic, and general entertainment rather above the usual run at that circus. Among its noticeable novelties, the ariel trapeze exercises, and flying leaps by Napier and Ney, are extraordinary exhibitions of skill and muscle. The three Italian brothers, Frediani, go through some wonderful tricks in somersault-throwing. The new equestrians Miss Isabel and Miss O'Brien are of average ability, whilst Mlle. Pasqualine took the Batignolles, Montmartre and Belleville spectators by storm with her genuine Scotch reel. A boy named Copri gave an excellent performance on horseback, and if he escapes breaking his neck, will some day be celebrated on "Barbare," a splendid mare. M. Fernando shows an example of perfect training; the animal goes through her share of the performance with evident spirit and relish, obeys the slightest word or gesture of her master, leaps through arches ablaze with fireworks, and finally remains for several minutes prancing under a perfect deluge of sparks. Several clowns have been added to the former staff, the drollest among them being Medrano, a Spaniard, who, apart from the usual feats and antics of his profession, solves arithmetical problems *a la* Dundreary, proving to any one who may demur that two and two make three. The prices are low and the performance draws a large audience every night. A circus is the same all the world over, and, for a show receiving such universal patronage, never receives a fair share of newspaper notices.

A one act opera, entitled L'Amphore, the work of M. Chevagnat, a composer who has been blind from his birth, was performed the other evening at the country residence of a lady well known for her hospitality. The work is said to be one of rare musical merit, and cannot fail to become generally known. The composer was enthusiastically applauded. The opera will shortly be brought out in this city. Mlle. Jeanne Grenier is one of our actresses who lives too fast for her salary and friends; she has lately come face to face with musty law; and now has been refused stay of an execution for forty-three thousand francs, and will probably be sold out. It is expensive advertising. Helene Dauvray has already commenced her advertising games, but she really deserves great credit, for she is the first American woman who has ever dared to "tackle" comedy on the Parisian stage; it may have been expensive amusement for her, and probably was, but that doesn't detract from the fact that she made a creditable showing.

Echoes from the Boulevards:

"What! will your niece never marry?"

"Alas! she has such a horror of matrimony."

"You don't say!—even since we have divorce?"

"This letter was given to me a week since to bring you, and every morning I thought I would come, but every evening I found it in my pocket."

"I see—pocket *restaurant*."

"They are celebrating the second centennial of Corneille's death."

"Indeed! I never knew that he had died twice."

MENTOR.

Sheridan Corbyn writes from the South that Nordeck has made a very positive success. "There has not as yet been one adverse criticism," he says, "and when it is done in New York I look for a long run. I have had several offers but the time is not long enough to suit my book.

The Japanese Theatre.

Among the pleasure-loving and artistic Japanese people the theatre takes an important place in their social life; and in all the large towns I found the different play-houses not only nightly, but from a comparatively early hour in the day, crowded with spectators. Japanese dramatic literature is, for the most part, derived from the history and legends of the nation, and the plays are generally written in verse, and in a dialect differing from the ordinary vernacular as much as, or even more than, the blank verse of Shakespeare or Milton differs from colloquial English of the present day; but there are not lacking pieces of a lighter and facetious character, and "strong" dramas, of the "blood and thunder" type, generally with a ghost or other supernatural element, are very popular. A performance often lasts twelve hours, or even longer, being continued on several consecutive days, much after the manner of the Passion Play at Ober Ammergau. Men and women never act together, and the theatres where women perform are few; women's parts are taken by men or boys, as on the English stage of Shakespeare's time.

The chief theatre of Yedo, or Tokio, as the capital of modern Japan is called, is the Shinto-Mizo, and it is regarded as the leading theatre of the country. It is a large square building of stories, but low, like all Japanese structures. The exterior, facing the street, is profusely decorated with lanterns and large painted representations of the chief situations of the drama. As you enter on one side and in front are the shelves on which the sandals or clogs of the audience are deposited, a wooden ticket with a number being taken, as in the cloak-rooms of theatres at home. Passing into the auditorium, I was at once struck with the lowness of the ceiling as compared with the size of the building, which appeared nearly square, with a balcony on three sides, the space divided with railings into compartments, each of which would hold three or four persons.

That portion of the floor which is devoted to stalls in a London theatre is partitioned in this manner in squares of about six feet, and, as in private houses, the boards are covered with soft-padded matting. Behind these partitions are places which correspond to our pit, and the balcony is divided in the same manner as the floor, with low-priced places at the back. There are no seats, the spectators sitting on the floor, as is the custom of the country.

Except for the lowness of the opening (which I judged not to exceed twenty feet), any of our large spectacular pieces might be produced at Shinto-Mizo with good effect. The stage is of considerable depth, and, as far as I could judge roughly, not much less in width than that of Drury Lane. From each side of the stage a long narrow platform runs through the audience to the back of the pit, which I can best describe by comparing it to that used by a conjuror when a theatre has been arranged for his performance, but the conjuror's platform runs through the centre, whilst these are on the side. These platforms communicate with the stage, and are used for the entrances and exits of the performers. The theatre is lighted with gas in the European manner.

Without a knowledge of the language, and without access to a translation of the book of the play, I was not able to make out very much of the meaning of the drama in progress on my first visit to the Shinto-Mizo. The enunciation is very deliberate and measured, and the elocution struck me as remarkably good. The smallest syllable must have been distinctly audible at the very back of the large theatre.

Much of the action appears to be the conventional expression, by a fixed and arbitrary symbolism, of the idea which is to be conveyed to the audience. As an example of this, when I first entered the theatre the long platform on the O. P. side was occupied by a number of performers dressed as for a journey, whilst the stage was set as an interior. The idea intended to be conveyed was evidently that these persons on the platform were approaching from outside the house, the interior of which was shown on the stage; presently they passed on to the stage and joined in the action. And now another figure appears at the end of the long platform and advances slowly up toward the stage. This is Danguro, the leading Japanese actor; it takes him about ten minutes to traverse the distance from one end to the other of the platform, during which time the action continues on the stage, whilst he conveys to the audience, by pantomime, the idea that he is approaching, through danger and difficulty, from a long distance to execute his vengeance on certain persons on the stage. He is dressed as for a journey, with the umbrellas and enormous clogs, about six inches high, which appear *de rigueur* in certain parts in the Japanese theatre. At certain points in the play dialogue and choruses are chanted; the dresses are gorgeous in the extreme, and, I am told, often of real gold and silver lace, and of great value. The female parts, taken by men and boys, seemed excellently made up, according to the Japanese conventional idea of beauty—oblique almond-shaped eyes and eyebrows, pale cheeks, and brightly painted lips. The curtain in a Japanese theatre is drawn by hand from the side. These curtains are often of silk and costly embroidery, and the gifts of patrons of the house.

On my second visit to the Shinto-Mizo, I obtained, with some little difficulty, the entree behind, where I was courteously received by the manager, who was playing an old man in a long white beard and a very magnificent dress of gold brocade. I also enjoyed a "browing acquaintance" with Danguro, though, as may be supposed, from my ignorance of Japanese and his of the English, our intercourse was limited. I passed through several dressing rooms, large and small. They seemed clean and commodious, and certainly for space, light and ventilation, would compare favorably with any theatre I have seen at home. Each actor had a gas jet and a mirror, and I saw many seated on the floor "making up," with their boxes by their sides. Children seem popular on the Japanese stage, and in almost every play I have seen there was a child's part. I have a distinct remembrance of a wonderful property baby who was very prominent in a farcical piece at one of the smaller theatres in Osaka. The most remarkable feature in the larger Japanese theatres is the revolving stage; a circle, or rather disc, about thirty feet in diameter, and forming a portion of the floor of the stage, which turns on a pivot below, and is worked by men underneath, who push it round by short beams attached. I went below and examined the mechanism, which, like all carpenter's work in Japan, was wonderfully neat. I can best compare this arrangement to the contrivance used for the old *pieces plastiques* exhibitions in London, although, of course, it is on a larger scale.

The properties in a Japanese theatre are very elaborate and realistic, particularly in such matters as wounds, dying scenes and personal deformity. At the chief theatre of Kioto, a woman was represented as being bewitched and attacked by despy under malignant influence. Whenever the attack came on, she displayed the upper part of the body almost bare to the waist, apparently suddenly swollen; this effect, I think, was obtained by an arrangement of painted silk which the actor could inflate at pleasure. I noticed in another theatre, the make up for a person wounded—a large dab of rose pink on the cheek, to which were gummed several strands of rough red cotton or worsted to represent the falling of blood. Elaborate scenic effects are sometimes, I am told, given at the Shinto-Mizo, but with so low a stage opening I scarcely see how a scenic display, which would be effective to our ideas, could be given here; moreover, Japanese pictorial art, excellent as far as it goes is almost entirely deficient in perspective, and this would be particularly apparent in scene painting.

I visited a minor theatre in Tokio; the performance was by daylight, and there were no lamps, except at the end of the piece, when a transparency of a house, with windows lighted up from behind, was shown. The front was crowded, and the play, during the short time I was there, included a murder, a combat and a ghost. The general effect behind was very similar to what I have seen in third and fourth rate provincial theatres in England; there was no orchestra visible, but a little string music was introduced, now and again, with the striking of a gong to make a sort of chord at the more startling situations. The scenery was very rough and primitive, and the general illusion slight.

In Kioto I saw two theatres; one a small popular house where, during my stay, they were playing a noisy farcical piece in which I particularly noticed the facial expression of the comic actors. The other, the chief theatre of the city, where I saw two acts of a "very strong" drama with an extremely assertive ghost. Some of the acting in this appeared to me excellent—a drunken and disreputable old woman, a reputed witch was a very clever bit of character. Some of the tricks in this play were ingenious, but the general effect of the ghost business was rather childish and farcical than impressive. There being no gas in Kioto, the lighting was done with oil lamps, and some of these were raised on rods about four feet high, with shades made to revolve, as much or little light was required. In the smaller theatre I visited at Kioto, the curious device of supplementing the scanty lighting of the stage by candles at the ends of bamboo rods was adopted; these were held from the wing so that the light fell on the actor's face at important points in the drama. At Kioto I went behind the scenes of the chief theatre, and obtained the following measurements. Opening of stage, across, 42 feet; height of opening, 18 feet; diameter of revolving stage, 30 feet; available depth of stage (I did not actually measure this), not less than 45 feet.

At this theatre there are, at times, semi-religious performances. One had taken place shortly before I was there, in which fifty dancing-girls had been introduced in a sort of ballet emblematical of the Spring and the bursting into blossom of the sacred cherry-tree; but as a general rule, in the present day, women are excluded from the boards of the better class Japanese theatres.

Amateur Notes.

The Rival Dramatic and Musical Association gave a performance of The Lancashire Lass at the Lexington Avenue Opera House, 17th.

G. W. Levie is the secretary of the Rival Association.

Secretaries of the various dramatic societies are requested to forward their addresses to NEW YORK MIRROR office, 12 Union Square.

The many friends of Helen Russell will be delighted to hear of her success at Wallack's in Nita's First. Miss Russell is rising rapidly to professional eminence.

Pygmalion and Galatea is announced for production by the Amateur League at the Academy of Music in November. In the cast will be J. Stevens Keene, Eleanor Trafford and Elenore H. Boyd. The latter has been secured for leading business this season. Miss Boyd is one of the most talented ladies on the amateur stage, and will strengthen the League considerably.

The Chelsea League opens its season at the Lexington Avenue Opera House on Oct. 31.

On Oct. 27 the St. Monica's Society of St. Vincent de Paul will give an entertainment at the Lexington Avenue Opera House. H. J. Byron's Old Soldiers will be enacted with a cast including the Misses Green, Goodale and Lawson and Messrs. Dusenberry, Deery, Hatfield, Low and Everett.

A performance of Robertson's Caste will occur at the University Club Theatre on Nov. 25. It will be in aid of the Society for the Prevention of Cruelty to Children. Colonel Dusenberry will appear as Eccles, Boyd Everett as D'Alroy, and R. R. Throckmorton as Hawtree. Eleanor Trafford and two lady pupils from the Lyceum School will also take part.

Fanny Dart has been engaged by the Madison Square and is studying the role of Mrs. Dick Chetwyn in Young Mrs. Winthrop. Miss Dart has adopted Elsie Gerome as her *nom de theatre*.

John Nevins, a famous Boston amateur, will appear in New York this season.

When the Mimosa produces The Merchant of Venice, John H. Bird will attempt Shylock, and Elita P. Otis will essay, for the first time, the part of Portia.

The Amaranth has decided to do Daly's West End. W. A. Clark has been invited to play one of the leading characters. He will also undertake the role of Bob Sackett in the Mimosa production of Saratoga.

Henry Dart has received an offer from the Ivanetti combination.

Eleanor Wier has been engaged at the Madison Square as a Hazel Kirke understudy.

Dr. Waters will, as usual, manage the stage for the League. He travelled at one time through the South as a professional.

Eleanor Trafford has recovered her health and is in demand by the Associations.

By the withdrawal of W. W. Savage from the League an opening has been made for a talented juvenile.

Charles Heckman is the leading man of the Amaranth.

The Heir at Law will be played by the Mimosa later.

George A. Blumenthal, of the Madison Square Theatre, states that he has brought suit against the manager of the Lexington Avenue Opera House for $10,000 in not allowing the performance of Esmeralda to proceed at the advertised hour.

The Kemble has A Poor Gentleman underlined for production on Nov. 18.

Deane Pratt, it is reported, is desirous to enter the professional ranks. He is clever.

A mediocre representation of Esmeralda was given at the Lexington Avenue Opera House on Thursday last. It was in aid of the New York Orphan Asylum. Owing to some misunderstanding between the manager of the hall and Mr. Blumenthal, the curtain was not raised until after nine o'clock. The latter claims to have been shabbily treated, asserting that he held a receipt in full for the rental of the theatre. In this case it was certainly unfair to detain an audience through a tedious wait. If any difficulties existed they should have been adjusted long before the day of the entertainment. With more complaints of this nature the fast waning popularity of the Opera House will end in few of the remaining associations consenting to appear there. The scenery and appointments were, as usual at this place, time-worn and poor. Of the cast, Eleanor Trafford and James Wilson were conspicuous for the brightest efforts. Miss Trafford invested the disagreeable role of Mrs. Rogers with force, repose and the required shrewishness, and Mr. Wilson bore himself with ease, enunciated clearly, and brought a comparatively insignificant character into prominence. John J. Deary repeated his performance of Dave Hardy, which he attempted last season. He shows the same faults as then. When he has learned to carry himself erectly and with dignity, his fine voice and agreeable presence will make of him a desirable *jeune premier*. W. P. Macfarlane did not score a success in Old Rogers. His chief faults are the assumption of an unnatural tone of voice and an artificial style. He is capable of better work. Estabrook is not one of Mr. Throckmorton's most brilliant achievements. He is adapted to a weightier style of character. The Esmeralda displayed a pretty face and form and much inexperience. The other ladies were conscientious. F. M. Bowne is entitled to a word of praise for an even and gentlemanly enaction of the Marquis. The audience was numerous and the floral tributes expensive and abundant.

Letters to the Editor.

A CORRECTION.

BOSTON, Oct. 16, 1884.

Editor New York Mirror:

DEAR SIR:—In your issue for the current week I find a paragraph which, if uncontradicted, is calculated to do me an injustice. The statement was made in effect that Percy Meynall was to come in from the Voyage en Suisse company to assume charge of the Fantasma company. Mr. Meynall has proved himself such an efficient treasurer for Le Voyage that he has been transferred to the Fantasma company, where he will no doubt as worthily fill the post of treasurer as he has heretofore done for the other company. There is but one business manager, and he now subscribes himself,

Yours very truly, FRANK N. SCOTT.

A LIE CAUGHT ON THE FLY.

BOSTON, Oct. 20, 1884.

Editor New York Mirror:

The following item appeared in the October issue of the *Musical Record*, a trade sheet published in the interest of a music house here:

"STAHL.—Mr. Richard Stahl's new opera, Lee-li-nan, is to be produced in Baltimore Nov. 10. One of the Wilbur Opera company writes to us: 'We are rehearsing Stahl's new opera. The music has some merit, but the libretto is the veriest rubbish. It will have to be entirely re-written in order to be successful. It is evidently the work of a novice.'"

I am enabled to pronounce the above to be an unmitigated lie. A copy of the paper was sent to the Wilbur management, with the sending of the following to me as the result:

"We, the undersigned, members of the Wilbur Opera company, hereby testify that the statement made in the above article concerning the libretto of Lee-li-nan (written by Earle Marble) is false, as we never have written to the *Musical Record*."

This was signed by every member of the company, including the chorus, and Mr. Wilbur himself added this:

"The above are all the members of my company, and I pronounce the statement in the *Musical Record* false, and dare the writer to name the one who gave the information, as I know it exists in his or her mind.

"A. L. WILBUR."

It is such contemptible littleness, jealousy and malice as this, hanging on to journalism, that belittles it.

Respectfully, EARLE MARBLE.

TROUBLES OF AN AMATEUR MANAGER.

OCT. 20, 1884.

Editor New York Mirror:

Permit me to make an explanation in regard to the amateur performance of Esmeralda which was given last Wednesday evening at the Lexington Avenue Opera House under my management. At four o'clock on the day of the performance I gave Guerrette, the proprietor of the hall, a check for the rent, and received from him a receipt in full for the amount. I remained in the hall during the rest of the afternoon and left for home about six o'clock. I returned at 7:30, at which time the box-office was opened. It was after eight o'clock when Guerrette's business manager accosted me and told me that he would not accept the check which I gave him on the grounds that it was not good. I was surprised to hear him make such a statement, as he assured me when I gave it to him that the check was all right. I remonstrated with him, but it was of no avail, he saying that the gas would not be turned on until the money was paid in cash. In the meantime the report was circulated that the hall rent was not paid. The musicians, hearing this, would naturally not go on, and left the hall before I could make any statement to them. Finally, at 9:15, the money was paid to Guerrette, and he condescended to allow the curtain to be raised. The performance was continued without an orchestra, and I was set down as a skin. I can bring forward many witnesses who will corroborate my statements, and it is my intention to have a jury decide if I was required to pay once or twice for the hall for that evening. Trusting you will give space to this letter, I am

Very truly yours, GEORGE A. BLUMENTHAL.

Zozo.

The fairy spectacle of Zozo, the Magic Queen, has just closed one of the most successful engagements ever played in this city. Its scenery, painted by the well known artist, Henry B. Hoyt of New York, is completely novel and really beautiful, while its costumes and paraphernalia are bright and handsome. The dialogue is pointed and witty—in fact, the play is brimful of "laughs." The leading parts are well enacted, and the performance proceeds with a dash that is quite agreeable. One of the most attractive features of the spectacle is the army of pretty nymphs who appear to advantage in a drill and march. Zozo gave the best of satisfaction here to a succession of crowded houses, and it cannot fail to make a hit wherever presented. [illegible] *Express*.

Madame Ponisi's Home.

In this age of inconstancy, in this era of infidelity, I experience a sentiment first cousin to gratitude and own aunt to surprise, on entering a home supported for twenty years by the same four loving helpful hands.

The home of the present day is not a hardy plant. It's a sort of one-season affair, and would be advertised by the florist as a "much admired annual." You can save the seeds, and plant 'em elsewhere, but with the first frost the much admired annual is nipped and its career ended. Therefore when a home has roots like an elm and the Winter greenness of a health breathing pine, I go under its spreading branches with astonished delight, and in this unnatural state of feeling I pass the portals of 350 East Fourteenth street and meet the extended hands of that right royal woman, Madame Ponisi.

It is given to but few noble natures to wear the outward insignia of the inward magnificence. The best minds and characters I ever met have been bound by fate in unattractive bindings. Russia-leather and vellum are eternally used on the Tupper like editions of humanity, but the big heart and clear head and fine intelligence of Ponisi come to the surface properly. Her loving eyes of Irish blue, her clear, honest complexion, her silvery crown of beautiful white hair, her healthy, handsome teeth and her stately, noble figure, indicate the steadfast, cheery, sympathetic nature, the constant, abiding loveliness of her character.

Madame keeps house. As long as a man and wife love each other they keep house. As the sawdust shakes down and out they begin to read up the columns of boarders wanted, and by the time they hate each other cordially they are living in two rooms and eating that which heaven and a boarding-house keeper chucks 'em. But while a woman is in love she hankers after a kitchen range, and delights to feed her Lion property and keep him full of good things of her own construction. It's one of the first signs of weakening when she will allow that Delmonico's *chef* can begin to cook a canvas-back duck as well as she can.

In quiet, happy fashion for all these years Madame Ponisi and her husband have kept house, dividing the cares and sharing the inevitable sorrows of life.

Mr. Wallis has been a sad invalid, as the saying goes, in every way but temper. Rheumatic gout is not conducive to cheerfulness, but dear old Sam on his crutches, suffering the tortures of that infernal disease, is as cheery and jolly as any ordinary man with a well-behaved pair of legs.

He has been confined to the house so much that the range has few secrets from him, and one of the pleasantest sights I recollect is that of the happy old gentleman hobbling out on his balcony of a night to watch for the home-coming of his actress-wife, for whom the table was spread, and the nice little supper served, and the rheumatic cook was waiting.

If Jim Fiske had lived I would not have the place on Fourteenth street to describe, for the lamented Colonel was a warm friend of Madame and her husband, and the day he was shot was the day on which Sam was to sign a long engagement at the Opera House and take immediate possession of a home up town. When that event happened they stayed on at the old shop, and gradually it has taken the appearance of a picture gallery, so that time can do pretty much as it pleases with the Ponisi walls. Its ravages are hidden by the faces of their friends.

Madame's early theatrical experience has been of the hardest kind. When very young she was the leading lady of a country manager who played a circuit with a walking-match attachment. He would play Pizarro, Mr. and Mrs. Peter White and The Stranger at Sunnyside-on-Fork on Monday night and open at Forecastle-on-Time, Tuesday, 7 P. M., sharp, with Alexander the Great, Betsy Baker and The Fair Penitent.

Madame Ponisi, who did Cora, Mrs. Peter and Mrs. Haller, would trudge through The Green Lanes of Old England bearing the robes of Roxanna, the Betsy Baker mob-cap and the trappings of the Fair Penitent on her handsome shoulders. As the most beautiful gait in the world is acquired by wearing a pail of water on the head, so the stately tread of the finest old woman in the profession may be due to the early express and baggage delivery in which she engaged.

Then there came a night on which a London manager saw and captured the lovely young actress, and shortly after she made her metropolitan success she came to America and was grabbed by Forrest, who maintained his grip on her services as leading lady till death loosened his hold on all sublunary things. There's no doubt that this long business connection robbed us of a female star of as great magnitude as Charlotte Cushman. Madame had great tragic ability of as fine a quality, joined with physical beauty, such as dear Lottie never knew. But, merged in the train of that trailing old comet, Forrest, Ponisi passed her early American theatrical days, and for years now she has been the pride and power of Wallack's company. That body can't actually come to grief while John Gilbert and Madame Ponisi hold up the platform whereon the Lesters and Cathcarts caper.

I was speaking further up of the pictures on the Madame's walls, and some day she shall tell a score of interesting anecdotes of the personages who, during "life's fitful fever," were the idols of the hour, and whose features in their time-honored frames look curiously down on a world that they have been almost forgotten by.

Did women have longer necks and more waist in the old times than now? I ask myself that as I look at the pictures of Julia Dean Hayne and Laura Keene and Helen Barry. Giraffes are outdone in the way of neck, and for waists that threaten to do away with skirts, they simply astonish one acquainted with the later efforts of the human frame divine.

Julia was a great beauty, so tradition says, but the lithographer of her time was an iconoclast, and perhaps her unusual amount of neck was due to his exaggeration. Edwin Forrest, in almost all his dramatic characters; Chanfrau, when he first dawned on New York as Mose; Tom Hamblin and Edmon Conner, the elder Booth and Mrs. Farren (with another great show of neck), William Burton and Wyzeman Marshall, and William Warren and Mary Gannon—all these war-horses of the past gaze through their glazed frames on the bright faces of reigning favorites who visit the cozy home of Madame Ponisi. A huge bust of James Fisk holds him in daily remembrance, and a large picture of Boucicault reminds the beholder of the story that Dion knows the secret of eternal youth. Thirty years ago he was as bald as he is to-day. To-day he is as active and boyish as he was thirty years ago. His crisp little moustache is just as black, and his merry eyes have the same wicked twinkle this afternoon on which I write as that afternoon in 1854 on which he sat for that picture.

The domestic pets of the household have yielded to the dread commands of time, and Ned, dear old greyhound named after Forrest, and Phœbe, most amiable and industrious of parrots, departed last year, causing so much grief in master and mistress that they will never be replaced.

To this happy, hospitable home come half the profession. Everyone knows Madame Ponisi, and everyone loves her. She has one of those rare homes that you can leave with safety. A convention of actresses may be sitting there—a regular turn over and toast 'em club; walk out, leave 'em. There may be a feeble effort made by some Miss Sara Scandalous: "Where on earth does she get her hats?" begins an insecure voice in an uncertain way.

"She is a most admirable woman," asserts the hostess. "I have enjoyed her friendship for many years." That settles it. The prospects of Hugh Grant for Mayor after putting out that ribbon-counter countenance of his on window bills will be discussed, and the latest news from the Square; the discovery of a new hair on Jim Collier's head will be taken up—but there will be no talk about the departed under Madame Ponisi's rooftree. Her advice and counsel is invaluable to young actresses, and though the lady is not often induced to give what are called lessons, more can be learned of stage business and dramatic art in an afternoon with Madame Ponisi than in an entire course of instruction at the hands of elocutionists and actor-builders.

MARY FISKE.

How Actors are Duped

The following account of the *modus operandi* of the snap manager, which appeared yesterday in the *Star*, is so truthful and comprehensive that we give it space in our columns.

The theatrical season thus far has not been prolific, either financial or artistic. A great many companies which started out "on the road" a few weeks ago with gay wall-paper and brilliant hopes have returned to town in disorder, their banners trailing in the dust of defeat and disaster. In consequence there are a large number of actors with long faces patrolling the Square and waiting, with Micawber-like patience, for something unforeseen to turn up.

But their chances of securing engagements are rather slender, inasmuch as managers who meditate the equipment of combinations wherewith to lure the coy shekel from the rustics entertain plans of a decidedly remote character. They rightly consider it fatal to embark in new enterprises until after election, when the present condition of political disturbance gives place to a calmer state.

When the dramatic season opened, about six weeks ago, there were 300 companies which started on their travels. The number has been reduced by the collapse of forty-one. Of the 259 still out 192 are dramatic companies, twenty-seven operatic troupes, nine minstrel organizations, eight circuses and twenty-three variety parties. It will be seen by these figures that more than fifteen per cent. of the bands which began the campaign have succumbed before two months of the season are passed.

Among the list of stranded or disbanded troupes are several which began under presumably favorable auspices and with ostensible solid backing. But the majority of them were managed by men of no pecuniary responsibility, who engaged people for the season without any means of fulfilling contracts and obligations unless money enough was taken in from night to night to cover expenses.

Wishing to inquire into the modus operandi of these "snap" speculations and to learn how they were able to repeat their exploits after numerous failures, a representative of the *Star* called upon a well-known dramatic agent yesterday afternoon and questioned him on the subject. The agent was sitting with his heels cocked up on a desk; his office-boy was reading a five-cent detective story, and the quiet of the place betokened unwonted stagnation in theatrical business.

"It is curious," said the agent, "how ready actors are to be gulled again and again by irresponsible managers who are notoriously associated with wreck and ruin. Like innocent lambs they will engage with a man who, a few months before, has left them without salary or railroad fares in some ungodly Western wild. An experience of ten years in the business has convinced me that actors have less sense and less knowledge of what concerns their own interests, than any other class of people. How does the snap manager work his schemes? Very simply. Indeed, simplicity is the one outstanding characteristic of his disreputable methods. Usually he is vulgar, loud-mouthed and sharp at driving a bargain. He appears on the Square in July or August, announces that he has secured this or that play, and proceeds to gather together a company. He talks vaguely and large concerning his resources, and hints something about a millionaire 'backer' who stands ready to sink any amount of wealth in the enterprise. He generally supplements this big talk by displaying a huge roll of greenbacks to clinch his arguments. Sometimes the 'wad' is a property contrivance made of paper wrapped in two or three genuine notes. The average actor cannot withstand these allurements. He greedily swallows the bait and affixes his name to a contract.

"When the company is filled the snap manager makes a raid on the various theatrical printing houses. In this trade there is hot competition, and he finds little difficulty in placing orders for a lot of expensive printing and lithograph work. I have known of several thousand dollars' worth of credit being procured in this manner by penniless operators. The manager agrees to use and pay for his 'paper' week by week, it being expressed to him, as he wants it, C. O. D. So long as he keeps out on the road this is all very well, but if, as is usually the case, he disbands his combination, the printer is stuck with some tons of small bills, posters and pictorial work which is useless to anybody else and cannot be sold. Often the snap manipulator opens his season at some distant point, since nearby theatre managers are chary of giving him dates. To get his company there he hangs up the passenger agent of some railroad for tickets, competition between the various lines being so active as to make this also a possibility. He gets his costumes on tick, too. Very often the costumer loses his dresses, which have been attached by a country sheriff for the managerial debts. Thus, you see, printers, railways and costumers suffer as well as the actors.

"In many cases the snide entrepreneur gets his company started out of town with scarcely a penny of capital. Occasionally three or four hundred dollars are invested, but seldom more than that. Arrived at some jumping off place in Canada, Michigan or Missouri, the combination opens fire. For a couple of weeks, perhaps, things move smoothly. Enough money is taken to pay salaries and carry the party from one stand to another. Then inevitably receipts drop off and the wages of the actors drop in arrears. Instead of stopping work at once, they keep right on, and the arrearage grows larger and larger. Then other difficulties arise. Billposters and hotel-keepers manifest an indisposition to allowing the band of Thespians to depart leaving unpaid bills behind. The manager skips around and borrows money from the local manager or whoever he can stick. Sometimes he finds an impressionable youth with more pelf than brains who gets mashed on one of the actresses, and in return for the privilege of traveling around with the troupe foots the bills for a short time. But this doesn't last long, and the manager gets into deeper straits than ever. By-and-bye the printer declines to send on any more 'paper,' and to pay railway fares from town to town the costumes and baggage are given up for security. At last, when hard-pan is reached, and no expedient for raising the wind remains untried, the snap manager pawns his watch or the diamond ring of his leading lady and skips to parts unknown. The company are left in the lurch. They are unable to get back to New York. Once in a while a sympathetic friend will get them up a benefit, or a manager will pay their way to the nearest city of consequence. But in the majority of cases they have to stay and suffer hardships until by mail or telegraph they can communicate with friends and procure the means to return to the city. The misery suffered by these people is at times quite pathetic to the uninitiated. But I have no sympathy for them—they have only themselves to blame for their misfortunes, which come merely from the readiness to be duped again and again."

"And what becomes of the snap manager?" inquired the reporter.

"Oh, he remains in retirement until his exploit has blown over. Then he comes back to the Square and works his scheme all over again, probably engaging some of the actors who went out with him before. Where his profit comes in I don't know. But there must be something in his manner of working the business or he wouldn't stick to it as he does."

Righting Up.

We find in the coupling of names and incidents in a daily paper something very suggestive:

"Bartley Campbell, the playwright, has purchased the dwelling No. 231 West Twenty-seventh street, for $21,000, from T. H. French.

"William W. Astor has sold three lots on Forty-eighth street, west of Tenth avenue, for $15,000, to Charles Lesinsky."

In these statements we have the dramatist and the real estate magnate keeping company, the $21,000 representing the earnings of the brain, the three lots the earnings of land. This is an approach to the equity which it greatly becomes the law and the movement of the popular mind to promote. When the author or dramatist, the owner of a book or play of his own creation derives therefrom its just issues, as does the owner of a plot of ground a toll for the use of the same, the just right of property seems to be recognized.

No doubt the world will be bettered by the extension of this principle, when every laborer in whatever field enjoys his own. Extraordinary and beneficial results would ensue. Our millionaires would be the intellectual class, and our revenue would be due not altogether to opulent brokers, prosperous dealers in drygoods and accumulators of acres. On the principle of the continuous enjoyment of revenues from books and plays which have an enduring life and a constant demand, it would be the descendants of Shakespeare, De Foe, Sheridan, John Bunyan and Goldsmith who would be found in the front ranks of social progress and the premiers of the communities in which they live.

It would be indeed difficult for the imagination to conceive the financial returns ensuing from the thousand representations in all countries of Hamlet, Macbeth, Lear and Othello, the endless editions of "Robinson Crusoe," the incessant performances for a century of The School for Scandal and She Stoops to Conquer, the universal scale from generation to generation of "The Pilgrim's Progress."

Have Astor, Vanderbilt, the Rothschilds a better title to their estates, which, we admit, represent in a great measure brains and industry, than have the dramatist and novelist whose plays and romances also represent brains and industry? It would require, in our opinion, a very sharp eye to discern wherein the difference lies.

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